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CONTAINING GENERAL NOTES AND EXPLANATIONS;
EXERCISES [ELEMENTARY AND ADVANCED]; EXERCISES SELECTED FOR DAILY PRACTICE;
SCALES [MAJOR AND MINOR]; CHORDS IN MAJOR AND MINOR KEYS AND

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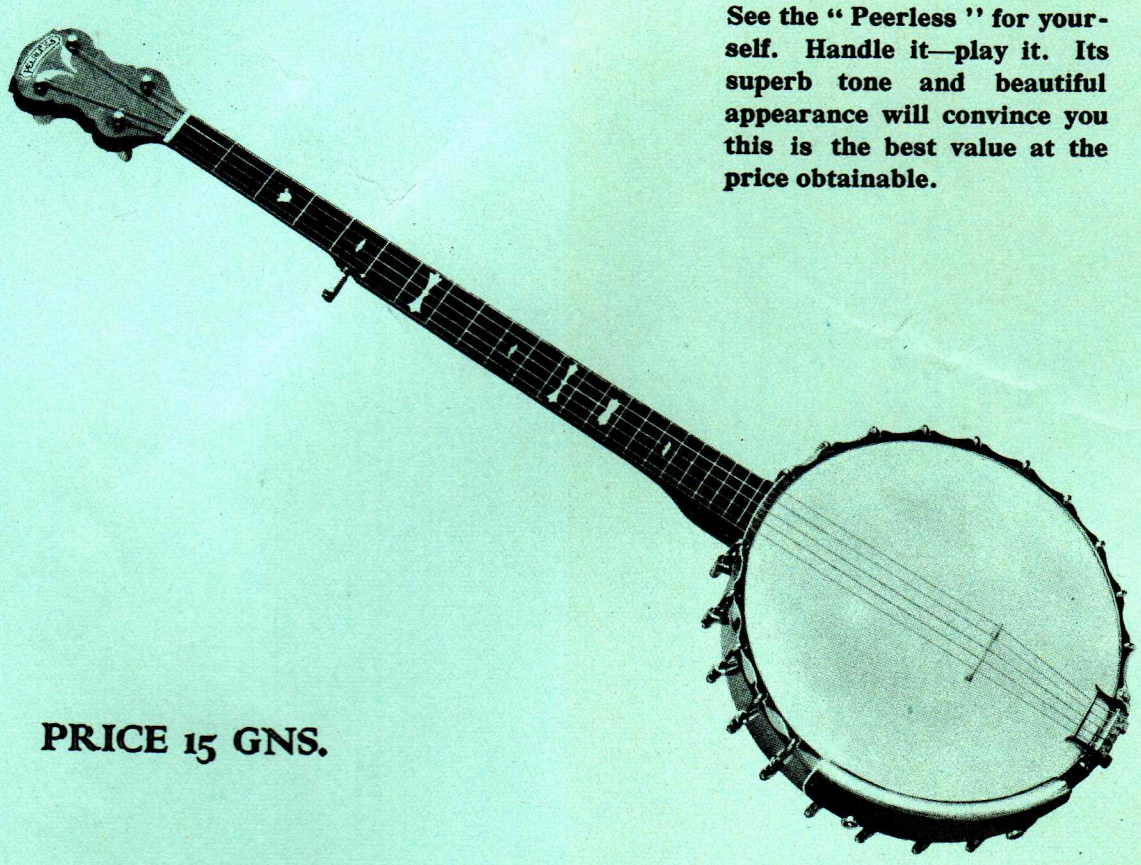

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PREFACE

So many Tutors for Banjo already exist that a new treatise on the subject seems to call for some explanation. The present tutor is the outcome of much careful thought and is the result of many years' experience of teaching by the Author and the justification for its appearance is based on the plea that up to now no tutor has been published which is of real assistance to the advanced student who must have realized that the practice of difficult solos alone will not advance his execution in the same way as suitable exercises. It must be fully realized that execution is only a means to an end and can only justify itself when so employed; it assists us to play difficult passages with ease. The Author has therefore selected those exercises which, in the course of his experience as a teacher, have proved most beneficial.

From the foregoing it must not be thought that this tutor is for advanced students only. A glance through its pages will show that the first few exercises are of a simple character and that the tutor has been graded to lead the student gradually, to those exercises which will be found most beneficial for the playing of more difficult solos.

All extraneous matter has been excluded and the scales and exercises are written in the keys most generally used in Banjo music but some keys have been employed which are not often used on the banjo in order to interest the student who wishes to go further into the matter.

Although the Author invariably uses the thumb and first finger of the right hand on the 1st, 2nd, 3rd and 4th strings for rapid passages requiring double-fingering it will be noted that some of the exercises have been fingered so that they can be adapted for the use of the first and second fingers of the right hand on the 1st string if the student desires to employ that method of double-fingering. Both methods of double-fingering have not been completed for all exercises but the student will readily see how easily he can adapt one style of double-fingering from the other if he will study those passages and exercises which have been fingered for both styles. The Author has thought it better to give only a few illustrations which clearly show this adaptation of both styles of double-fingering and to let the student adapt the remaining exercises himself (if he desires to employ the first and second finger of the right hand for double-fingering on the 1st string) well knowing that the keen student will learn more this way than if everything was meticulously worked out for him and in addition he will then find that there are certain instances and brief passages where one *must* employ either one method *or* the other and where it is impracticable to use both methods.

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General Notes and Explanations

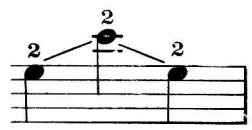
Left hand fingering is written above or immediately at the side of the notes. Right hand fingering is written underneath the notes.

In left hand fingering o denotes *open string;* **1, 2, 3** *etc.* denotes the finger to be used for stopping the note in question.

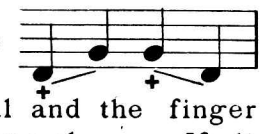
In right hand fingering + denotes *thumb;* · denotes *first finger;* ·· denotes *second finger* and ··· denotes *third finger.*

A number appearing in a circle thus ① placed underneath a note denotes the string upon which the note is to be played and is only used in exceptional cases.

A number appearing underneath a note thus **8** but not enclosed in a circle, denotes the fret to be used and is really placed here to assist the student to find the note quickly (each note under the circumstances being usually during a Position or Position Barré but which note is not actually in the Position or Position Barré indicated.) This likewise is only used in exceptional cases.

When the following sign appears between left hand fingering thus 

the same finger of the left hand must be used for all three notes by sliding up to the top note and back again without lifting the finger off the finger-board, striking all three notes with the right hand in the usual way.

When the following sign appears between the right hand fingering thus 

the note which has the right hand fingering underneath is struck as usual and the finger of the left hand must slide up to the following note which must *not* be struck. If it is intended that the note at the end of the slide should be struck it would be marked with the right hand fingering as is done with the note at the commencement of the slide. When playing a slide where the note at the end of the slide is *not* to be struck, care must be taken to finish the slide so that the second note (at the end of the slide) sounds at precisely the time the note would be struck if it were marked with the right hand fingering underneath. The slide must always be perfectly smooth.

The above sign also appears when the right hand thumb *glides* from the fourth to the third string but in this case the left hand fingering of the second note will show that this note is played on the third string as a different finger of the left hand will be used for the third string note whereas in the *slide* the same finger of the left hand will stop the note at the end of the slide.

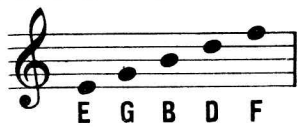
When the sign $\frac{\cdot\cdot}{+}$ appears underneath a chord the chord must be *'pinched'* that is the 1st and 2nd strings are played by gliding the first finger of the right hand from the 1st to the 2nd string to meet the thumb which has been used to play the 3rd string. This method will be found to give a very bright tone.

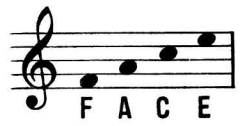
Where the fingering has not been completed the Student will understand that the same fingering is to be carried out for the remainder of the exercise.

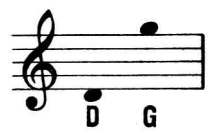
———+———

PART I

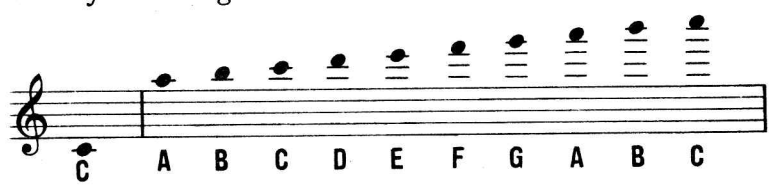
1. The Notes in music are written on and between lines called a Stave and named after the first seven letters of the Alphabet:— **A B C D E F G.**

Names of notes on lines of stave are 

notes in the spaces 

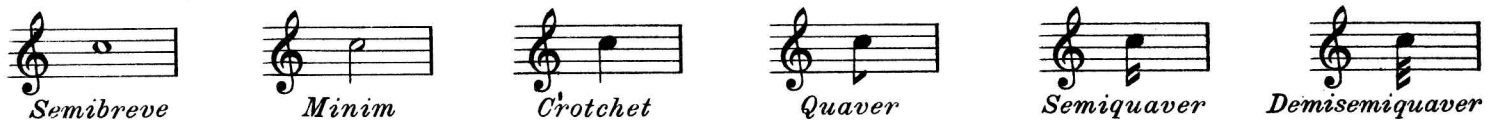
above and below the stave 

2. Other notes are written by drawing short lines above and below the stave and are termed Ledger lines.

Thus:- 

3. All music written for the banjo is in the Treble Clef which is denoted by the following sign

4. There are six kinds of notes in general use in banjo notation, each having a name and shape which indicates its value or duration of sound.



5. The following will explain their relative values

A Semibreve

is equal to

Two Minims

or

Four Crotchets

or

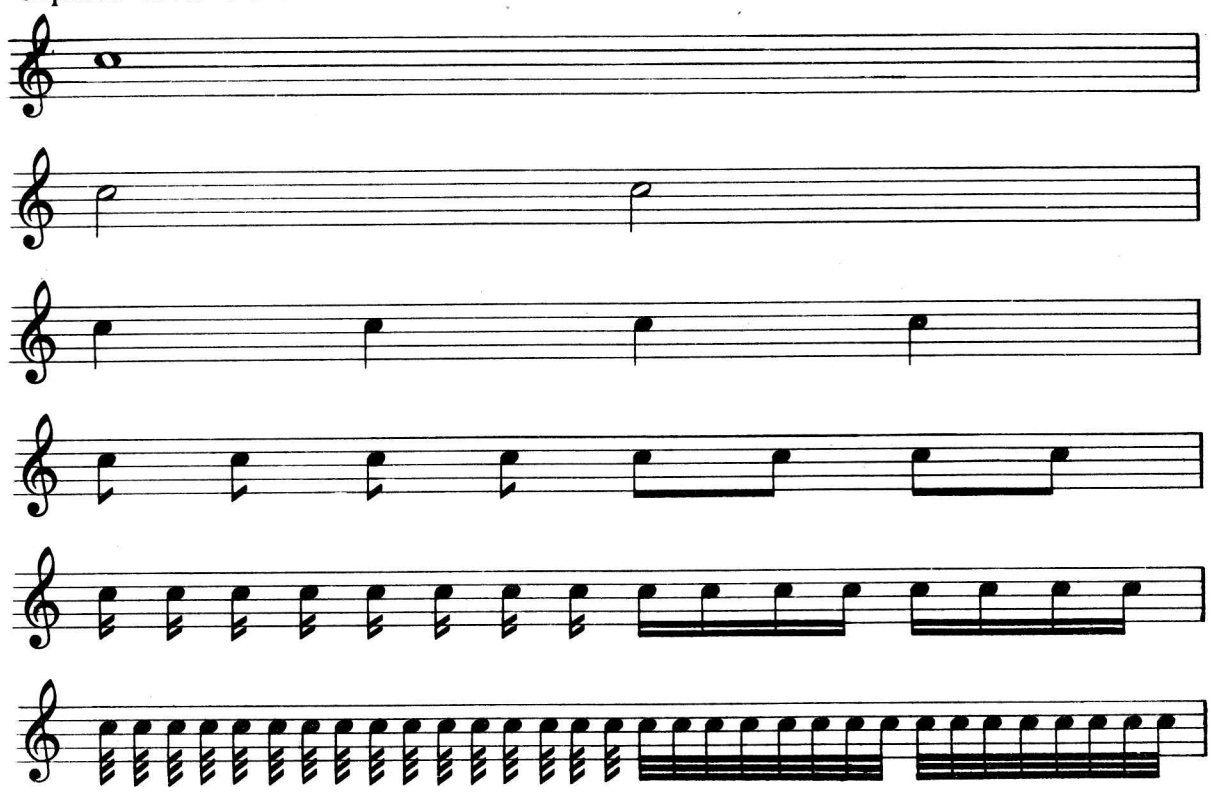
Eight Quavers

or

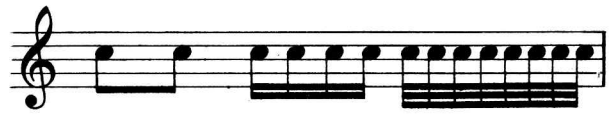
Sixteen Semiquavers

or

Thirty-two Demisemiquavers



6. When two or more quavers, semiquavers or demisemiquavers are written consecutively, they are sometimes joined together

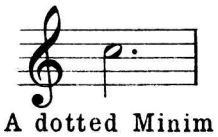
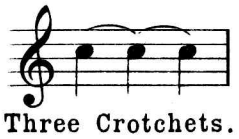
Thus:- 

DOTTED NOTES

7. A dot placed after a note makes it *half* as long again

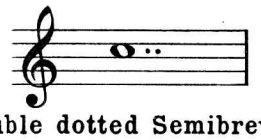
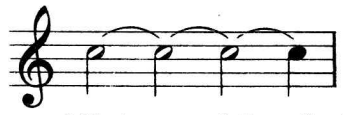
is equal to

A dotted Semibreve **Three Minims.**

 *is equal to* 

A dotted Minim **Three Crotchets.**

8. Two dots placed after a note increases its length by *three fourths*

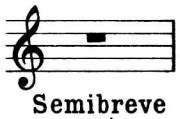
Thus:-  *equals* 

A double dotted Semibreve **Three Minims and One Crotchet**

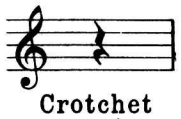
This applies equally to Minims, Crotchets, *etc.*

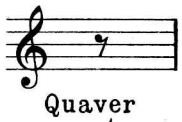
RESTS

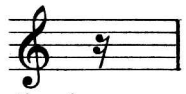
9. Rests are characters which indicate silence, corresponding with the notes they represent

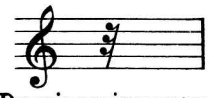

Semibreve rest

Minim rest


Crotchet rest

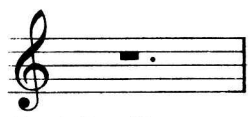
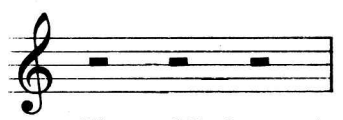

Quaver rest


Semiquaver rest

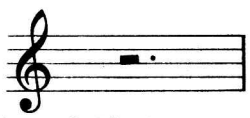
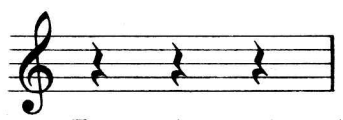

Demisemiquaver rest

DOTTED RESTS

10. A dot placed after a rest makes it *half* as long again

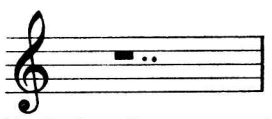
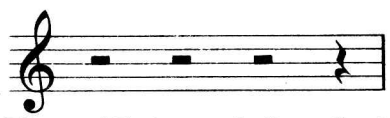
Thus:-  *equals* 

A dotted Semibreve rest **Three Minim rests.**

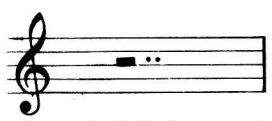
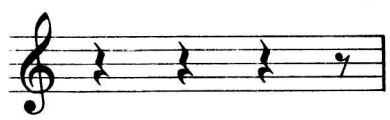
 *equals* 

A dotted Minim rest **Three Crotchet rests.**

11. Two dots after a rest increases its length by *three fourths* as in the case of the double dotted note

Thus:-  *equals* 

A double dotted Semibreve rest **Three Minim and One Crotchet rests.**

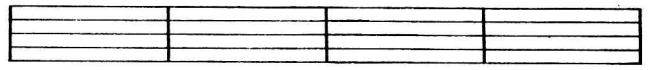
 *equals* 

A double dotted Minim rest **Three Crotchet and One Quaver rests.**

And so on:

TIME

12. Music is divided in equal measures by *Bars,* formed by lines drawn across the stave,

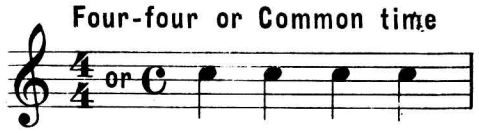
Thus:- 

Each bar is divided into fractional portions and must contain, minims, crotchets, quavers, *etc.* or rests, to the value indicated by the **Time Signature**, which is placed at the beginning of every piece of music.

TIME-SIGNATURES

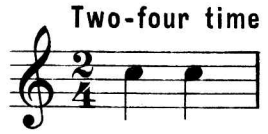
13.

Four-four or Common time



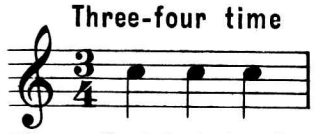
Four Crotchets in a bar
or their equivalents

Two-four time



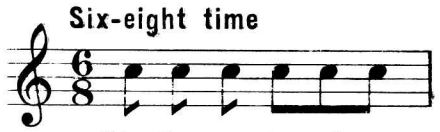
Two Crotchets in a bar
or their equivalents

Three-four time



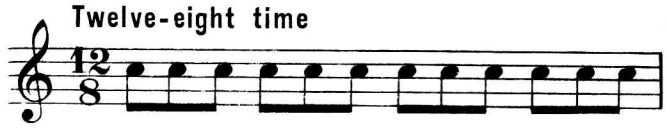
Three Crotchets in a bar
or their equivalents

Six-eight time



Six Quavers in a bar
or their equivalents

Twelve-eight time



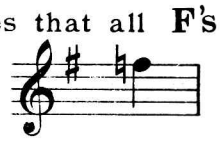
Twelve Quavers in a bar
or their equivalents

Sharps, Flats, and Naturals

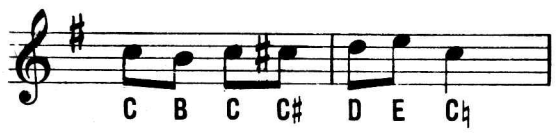
14. **A Sharp** (♯) placed before a note raises it half a tone or a semitone.
A Flat (♭) placed before a note lowers it half a tone.
A Natural (♮) restores it to its original sound.
A double Sharp (𝄪) placed before a note raises it two semitones or one whole tone.
A double Flat (𝄫) lowers a note two semitones.

KEY-SIGNATURES

15. Sharps, or Flats, placed at the beginning of a stave are to denote the key in which the music is written, and is termed, the **Key-Signature.**

Example, A sharp placed thus indicates that all **F's** are to be played sharp unless a natural (♮) is placed before one of them thus 

Sharps or flats placed before notes, and not marked in the Key signature, are termed *Accidentals,* and take affect throughout the bar unless contradicted by a natural (♮).

Thus:- 

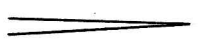
The **C** in the second bar is a natural.

MUSICAL TERMS

Signs and Expressions in general use

16.

ACCELLERANDO	*Gradually increase speed*
ADAGIO	*Slow. a little slower than Andante*
AD LIBITUM or AD LIB.	*At discretion*
ALLEGRO	*Quickly, lively*
ANDANTE	*Slowly*
ANIMATO	*Lively, animated*
A TEMPO	*Return to original time*
CODA	*A few bars added for an effective ending*
CRESCENDO	*Gradually increase sound*
DA CAPO or D.C.	*From the beginning*
DIMINUENDO or DIM.	*Gradually decrease sound*
DOLCE	*Softly*
ESPRESSIVO	*With expression*
FINE	*The end*
FORTE *(f)*	*Loud*
FORTISSIMO *(ff)*	*Very loud*
LENTO	*Slow*
MARCATO	*Marked, accented*
MARCIA	*A March*
MEZZO	*Half*
MEZZO FORTE *(mf)*	*Midway between Piano and Forte*
MODERATO	*Moderately*
PIANO *(p)*	*Soft*
MEZZO PIANO *(mp)*	*Moderately soft*
PIANISSIMO *(pp)*	*Very soft*
PRESTO	*Quick*
RALLENTANDO	*Gradually slower*
RITENUTO or RIT.	*Retard*
TEMPO	*Time, used to indicate rate of movement* Example. **Tempo di Marcia** *(March Time)*

Gradually increase sound.  Gradually decrease sound. Pause

This sign > over a ncte means that the note is to be accented. An Interval is the distance between two notes, or sounds.

GRACE NOTES

A Grace-note is a small note placed before the main note, thus and care must be taken not to give it undue prominence as it is a purely ornamental note.

HARMONICS

Harmonics are produced by placing a finger of the left hand lightly on the string and removing it immediately it has been played.

Harmonics can be obtained at the 12th, 7th, 5th and 19th frets on the first, second, third and fourth strings, and at the 17th fret of the fifth string, these are natural harmonics. Other harmonics (termed artificial) can be produced by stopping the string at any fret and placing the first finger of the right hand lightly on the string twelve frets higher and playing it with the thumb.

THE RASP

The Rasp is an effect produced by drawing the fingers smartly across the strings with a downward movement, starting with the fourth finger and following with the third, second, and first.

The Fingerboard of the Banjo

The Fingerboard of the Banjo is spaced off by frets, and notes are made by pressing the strings down on to the fingerboard between the frets with the fingers of the left hand.

THE VELLUM

The Vellum or skin of the banjo should be kept tightly stretched as it is the sounding board. Care should be taken to protect it from any moisture, and it should not be placed near a fire or it is likely to burst.

THE BRIDGE

The Bridge should not be made too thick and should have a little powdered resin on each foot to prevent it from slipping. Always keep the bridge in position if possible, but it is best to take it down when travelling.

THE STRINGS

There are five strings on the banjo. The first is tuned to **D**, the second to **B**, the third to **G**, the fourth to **C**, and the fifth or octave to **G**, an octave above the third string.

Position of the Right Hand.

The right hand should be held over the strings so that the second finger picks the first string about $2\frac{1}{2}$" from the bridge.

The thumb should be extended as shown.

Position of the Left Hand.

The wrist of the left hand should be well away from the arm of the banjo and the fingers should be placed behind the frets as shown.

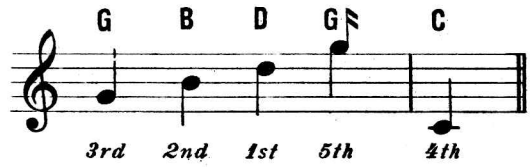
Harmonics.

The hand should be held as illustrated. Details are given on page 6.

How to Tune the Banjo

First tune the third string to **G**, then press this string down at the fourth fret, which will make the note **B**. Tune second string to this note, then press the second string down at the third fret, this note will be **D**. Tune first string to this note, then tune the fifth string an octave above the third string **G**. Now press the second down at the first fret, this note will be **C**. Tune fourth string an octave below this note. I have found this the best method, for the beginner. When the student has done this a few times he will be able to tune by ear.

Below are the notes of each string and the order of tuning.



This sign on the High **G** signifies that the note is to be played on the 5th string.

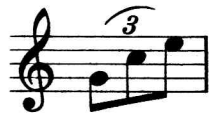
Positions and Barré

The **Position** notes or chords are made by placing the tips of one or more fingers of the left hand on the strings at the frets indicated by fingering placed above the notes or chords.

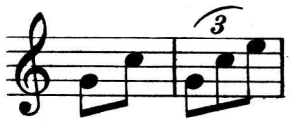
Barré means that one finger is placed across two or more strings at the same fret.

Position Barré means that two or more notes are made at one fret with one finger, while other notes are made at different frets by other fingers.

Triplets

A **Triplet** is written thus 

and signifies that the three notes are to be played in the time of two.

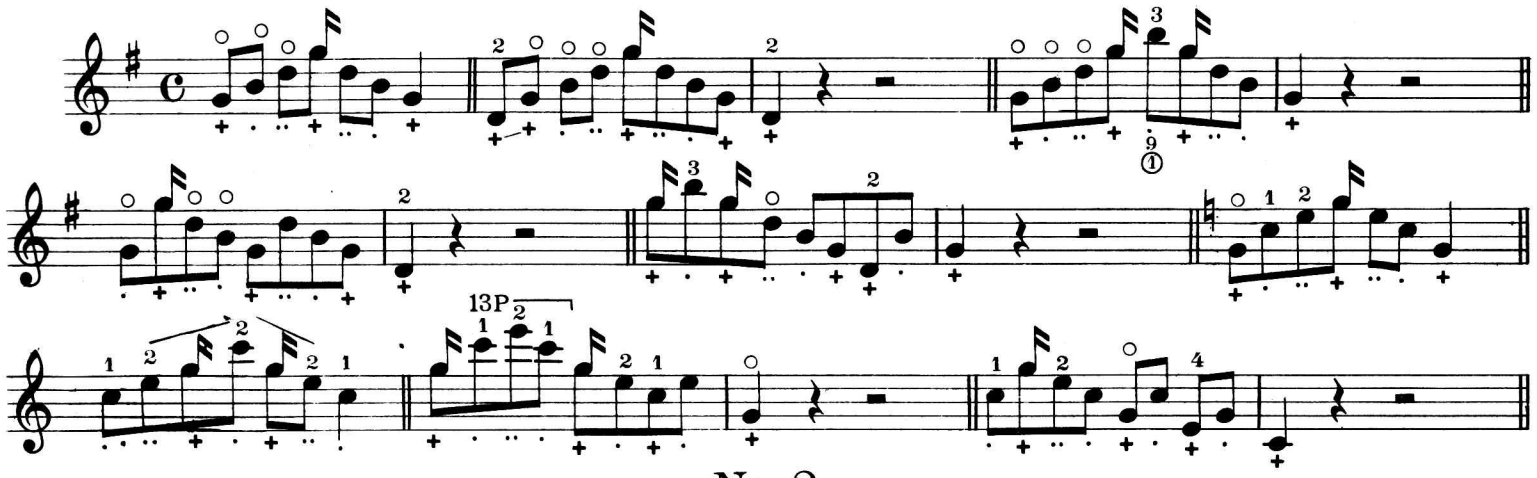
Example. 

A better example.

The latter is better because the Triplet is mostly used in a piece which has dotted notes.

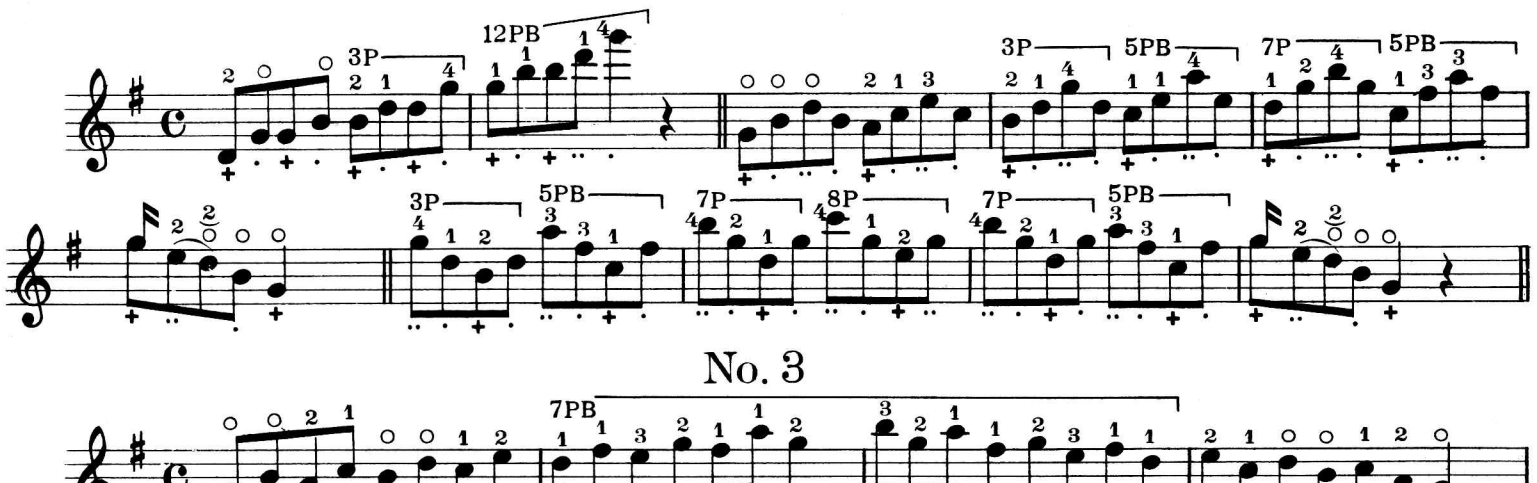
Exercises

No. 1

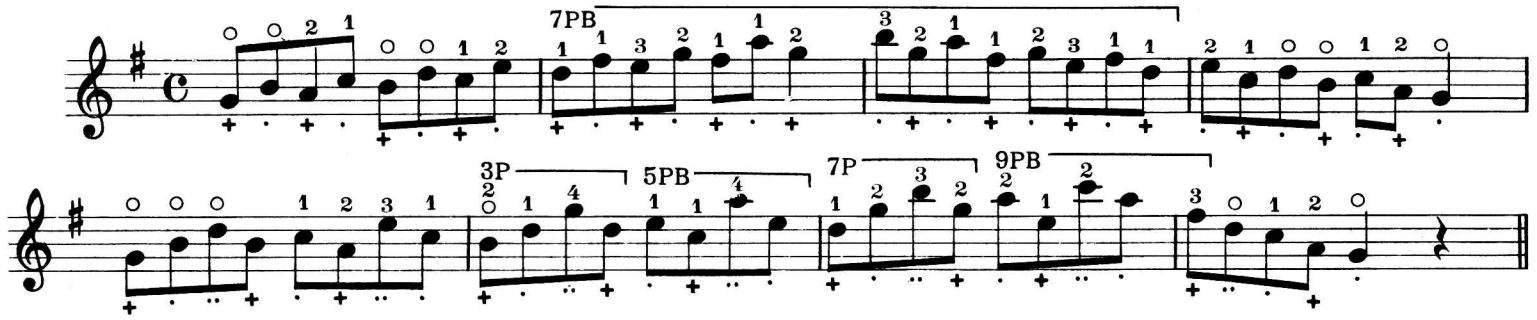


No. 2

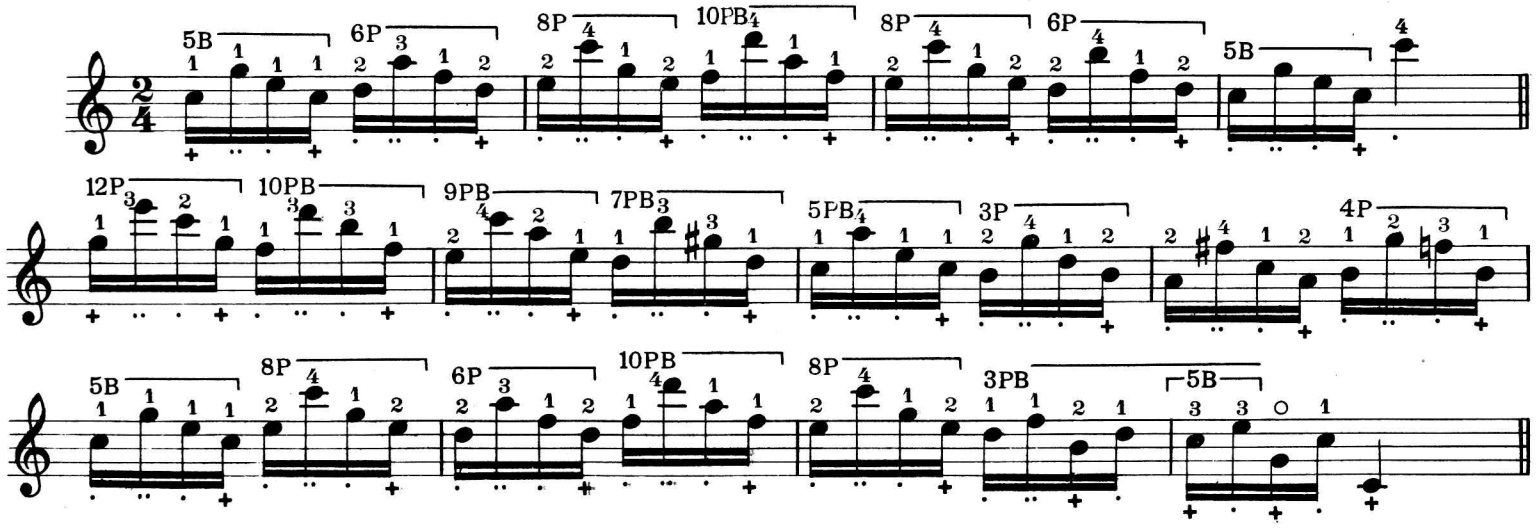
To be played slowly in order to give each note its full value and to produce a full, rich tone: the speed to be gradually increased without loss of tone.



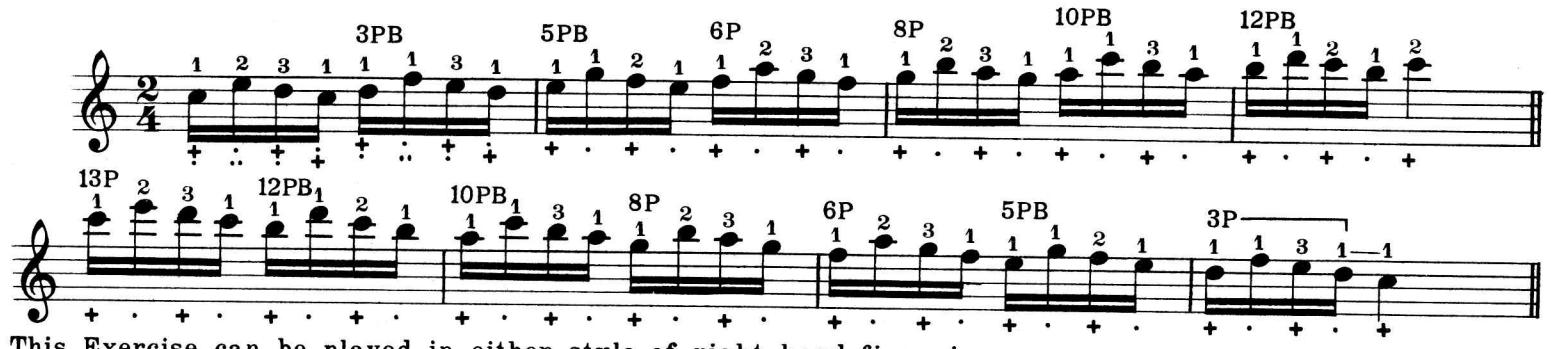
No. 3



No. 4

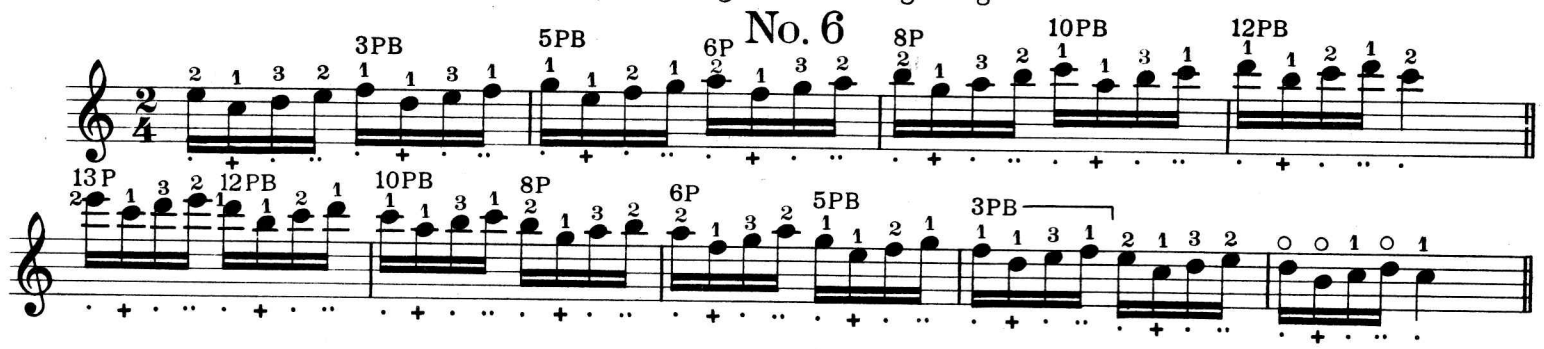


No. 5

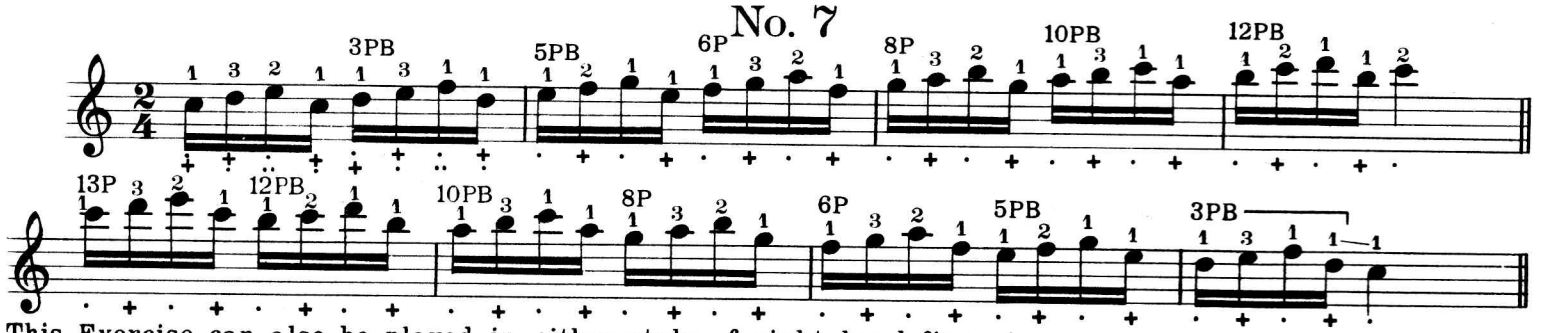


This Exercise can be played in either style of right hand fingering.

No. 6

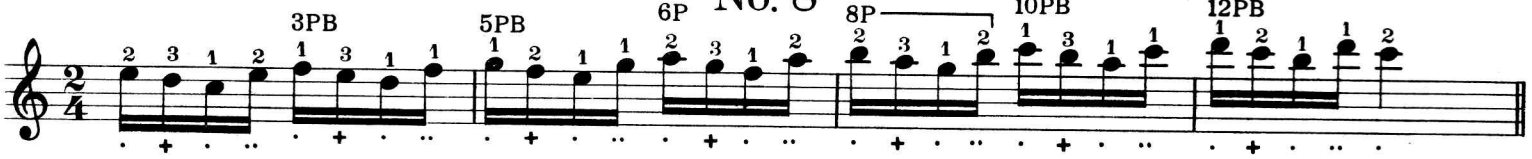


No. 7



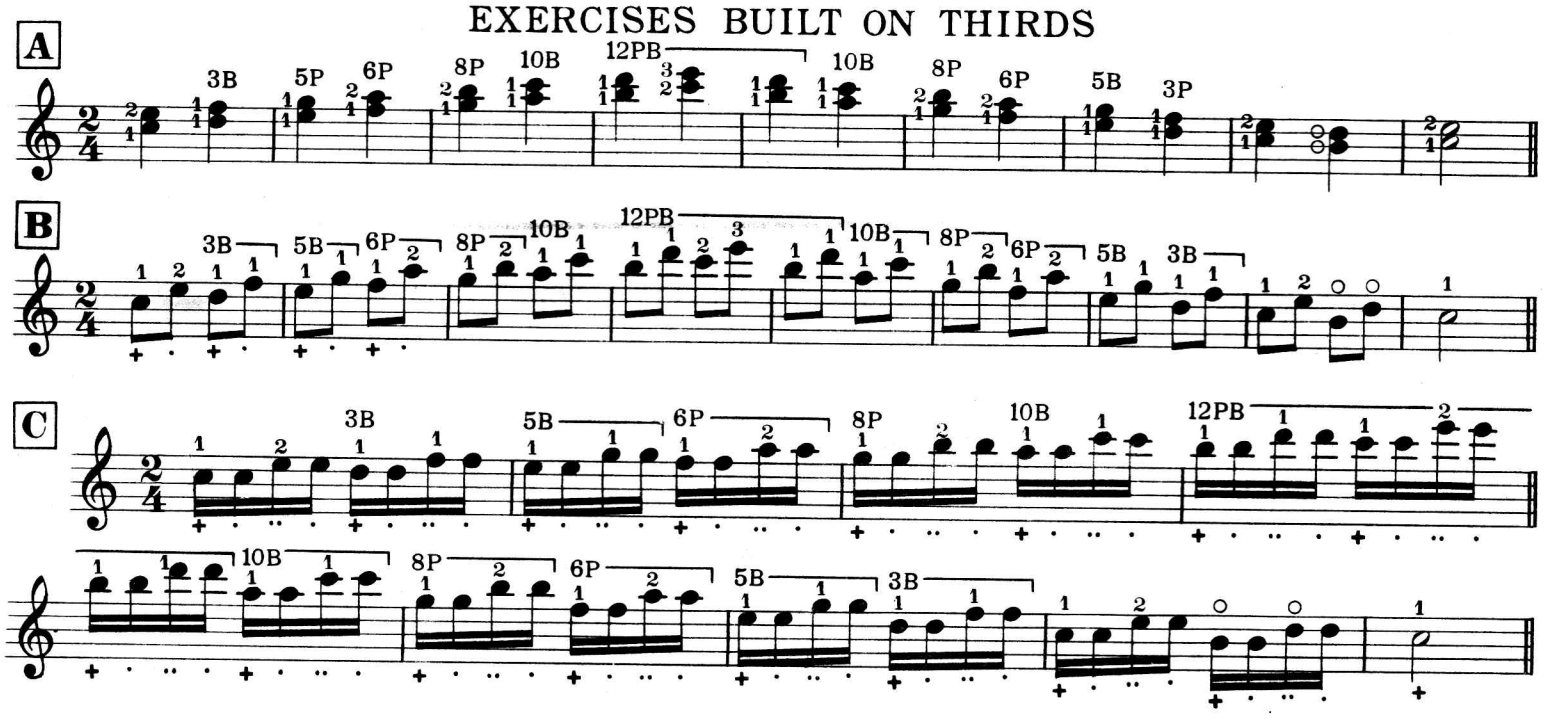
This Exercise can also be played in either style of right hand fingering.

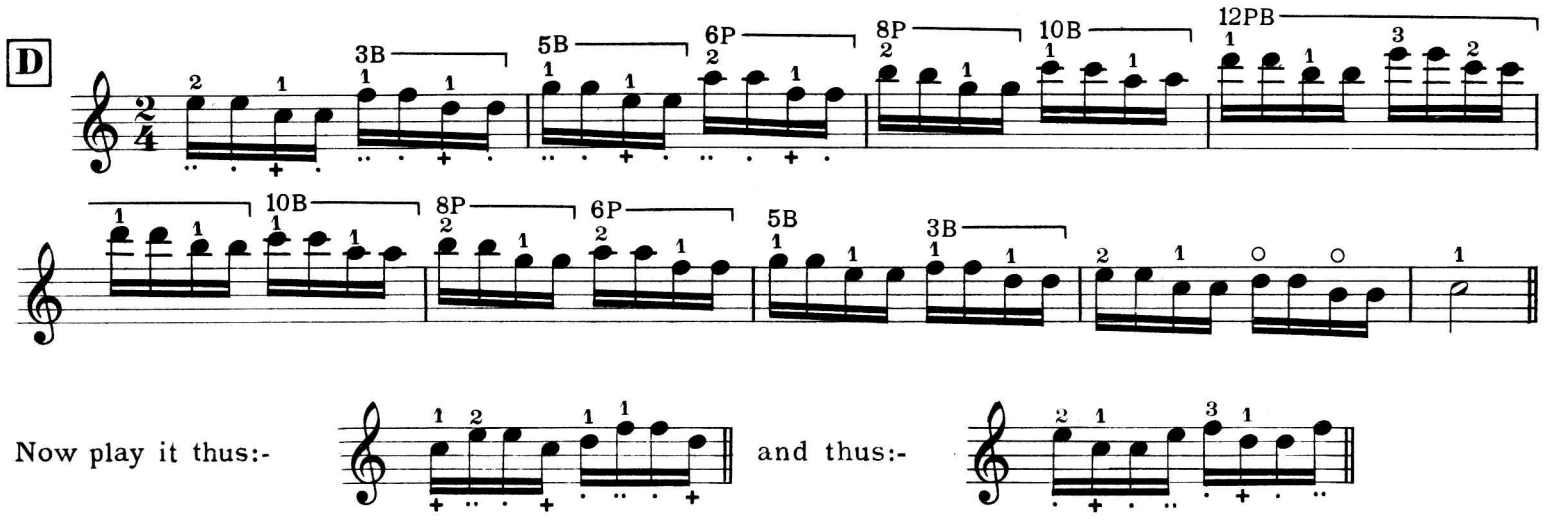
No. 8



No. 9

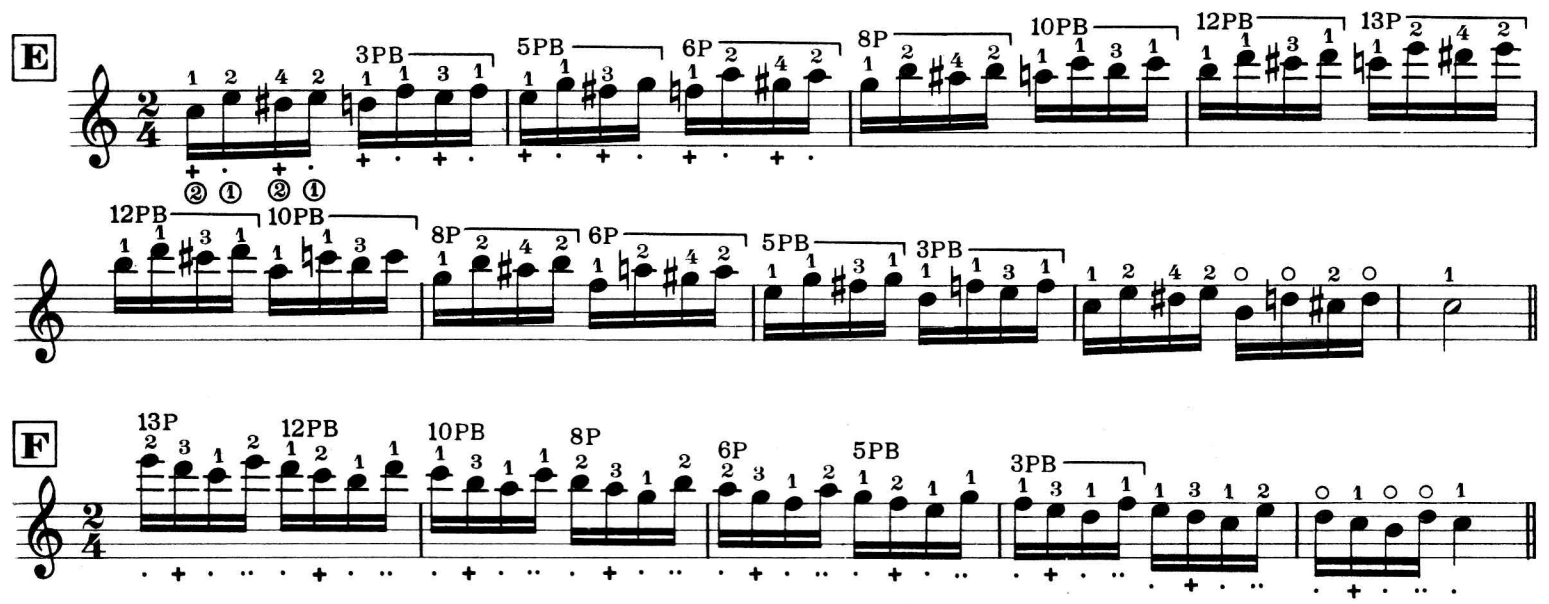
EXERCISES BUILT ON THIRDS



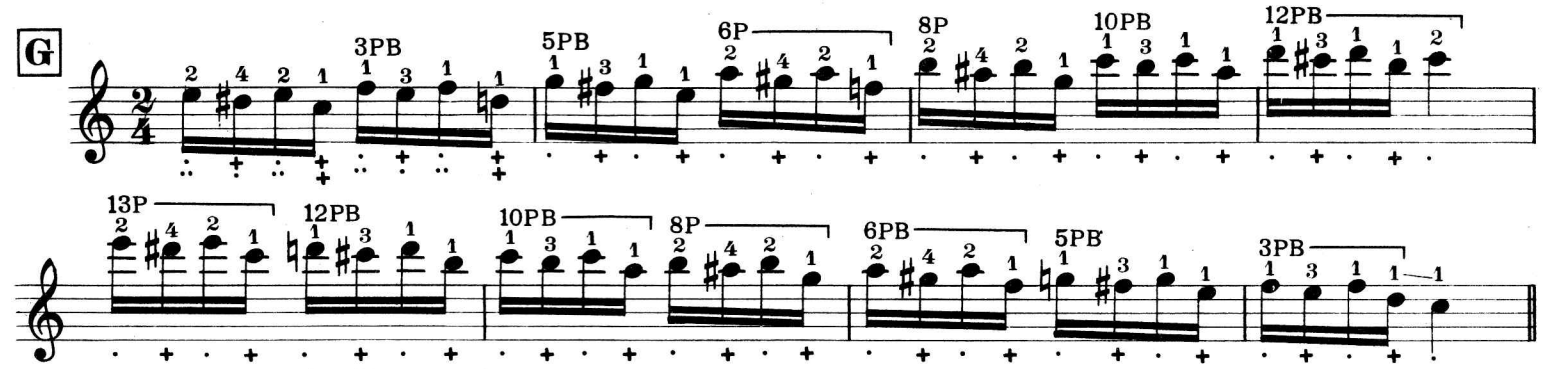


Now play it thus:-

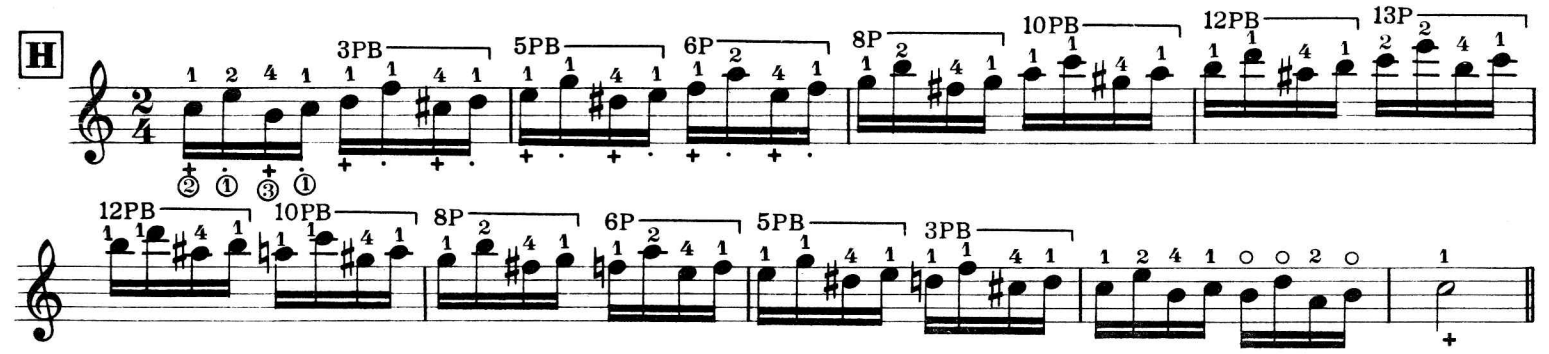
and thus:-

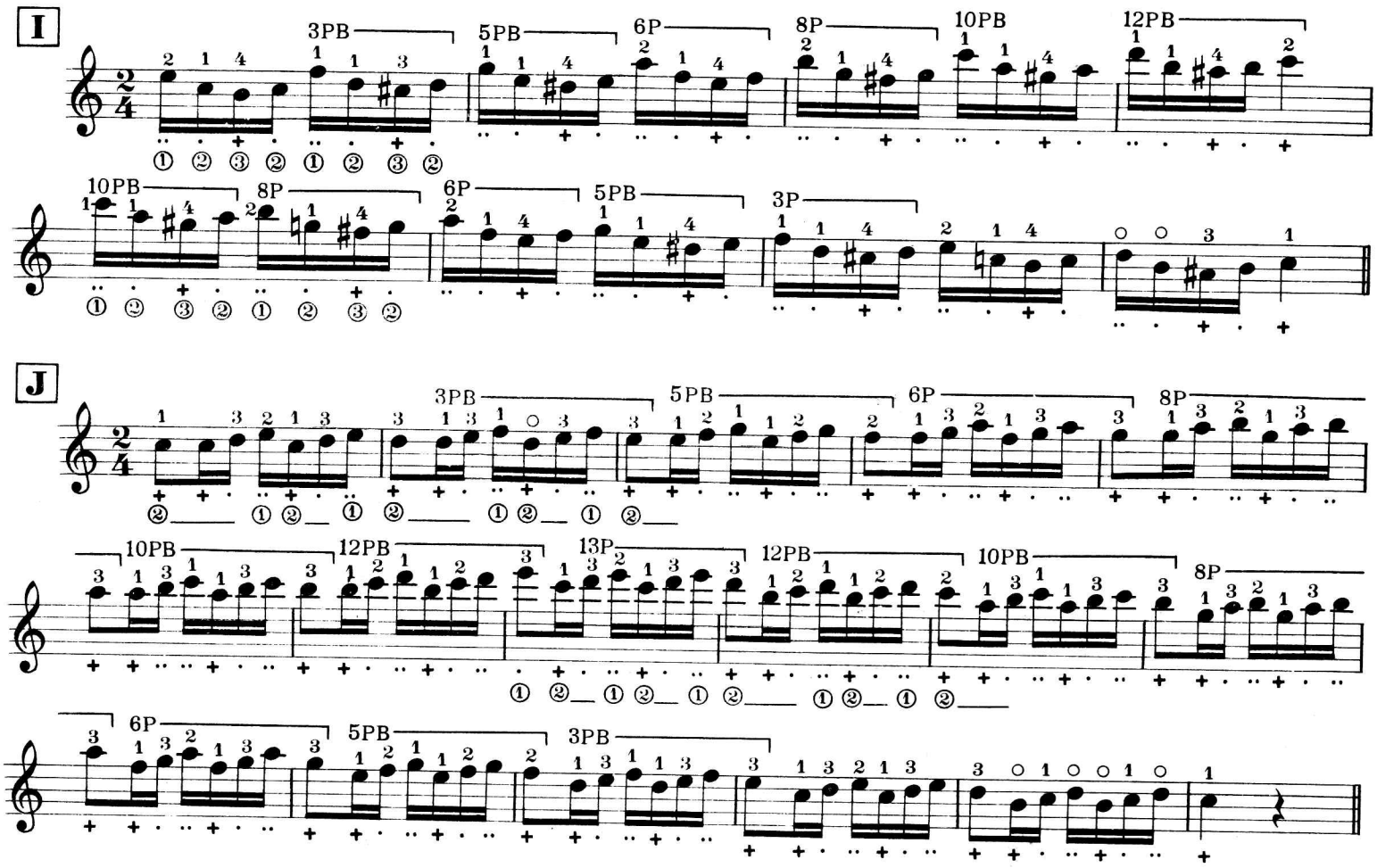


No. 9



This Exercise can also be played in either style of right hand fingering

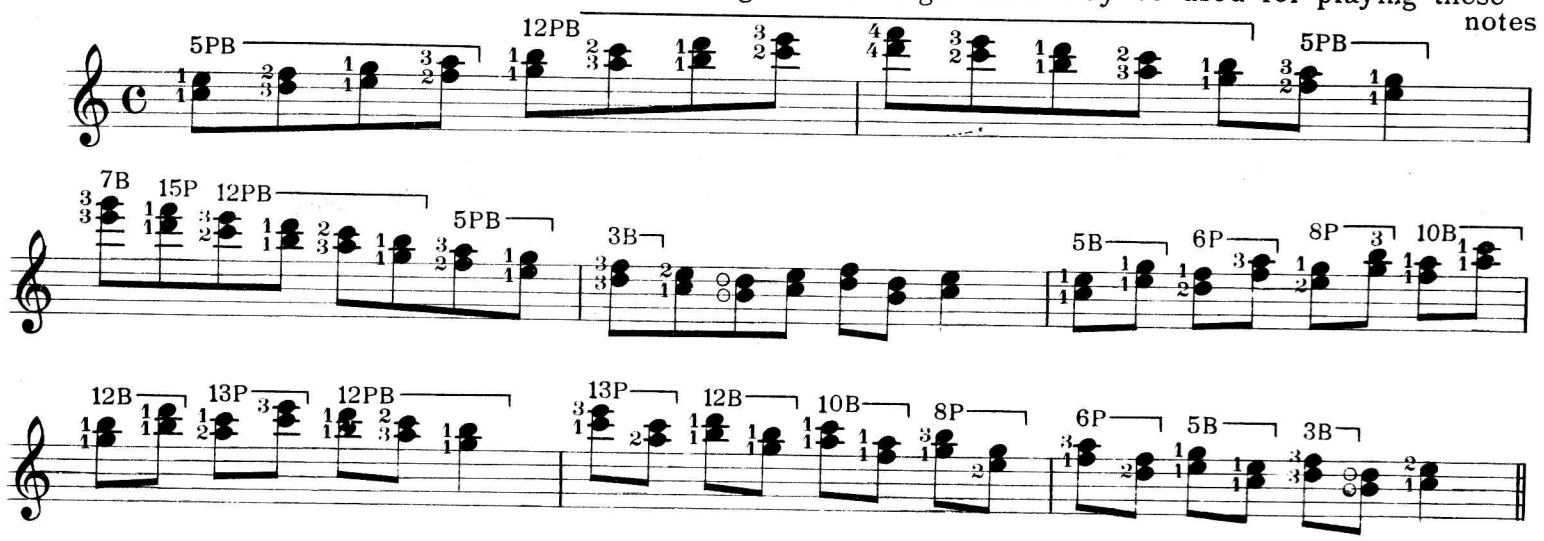




No. 10

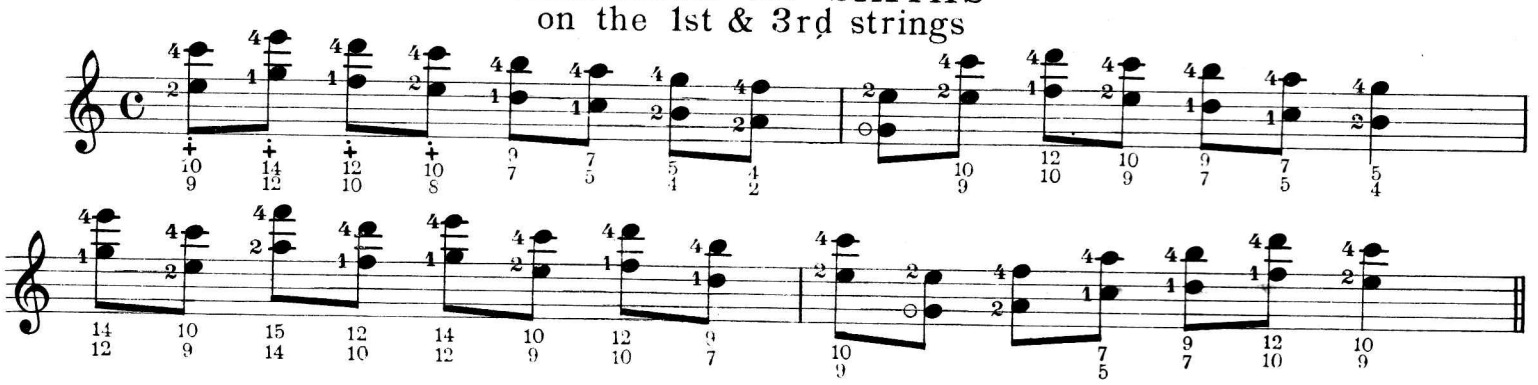
EXERCISE IN THIRDS

The 1st & 2nd fingers or thumb and first finger of the right hand may be used for playing these notes



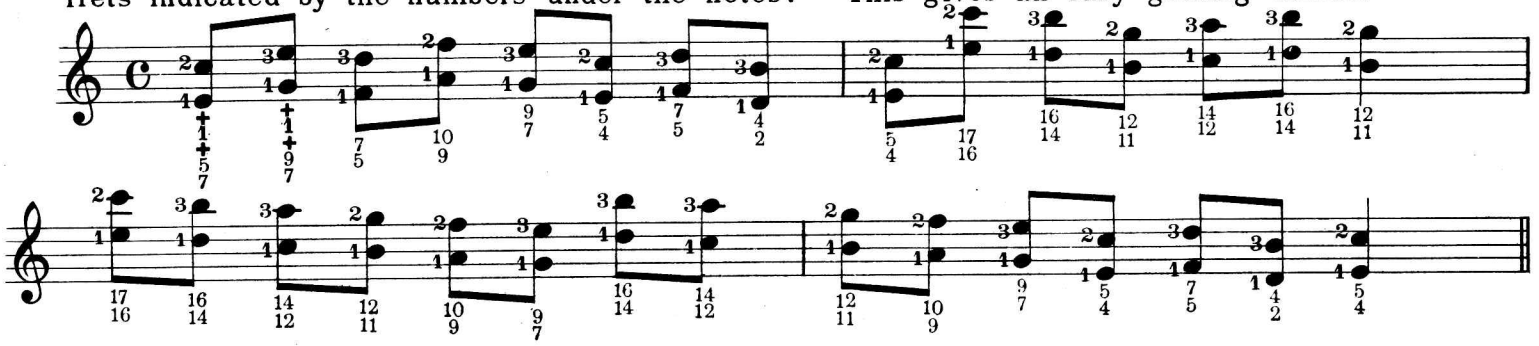
EXERCISE IN SIXTHS

on the 1st & 3rd strings

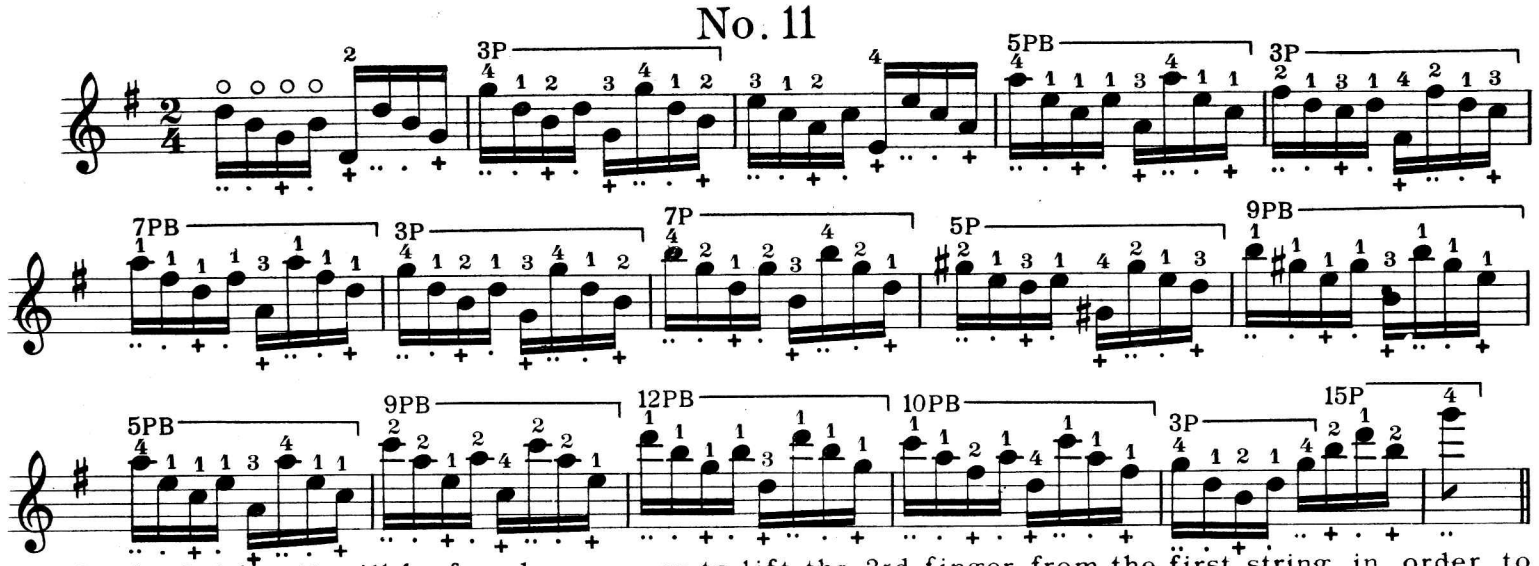


EXERCISE IN SIXTHS
on the 3rd & 4th strings

The student will see that in this exercise, the 1st finger of the left hand is used to stop all notes on the 4th string. It is best to keep this finger on the string and slide up and down to frets indicated by the numbers under the notes. This gives an easy gliding effect.

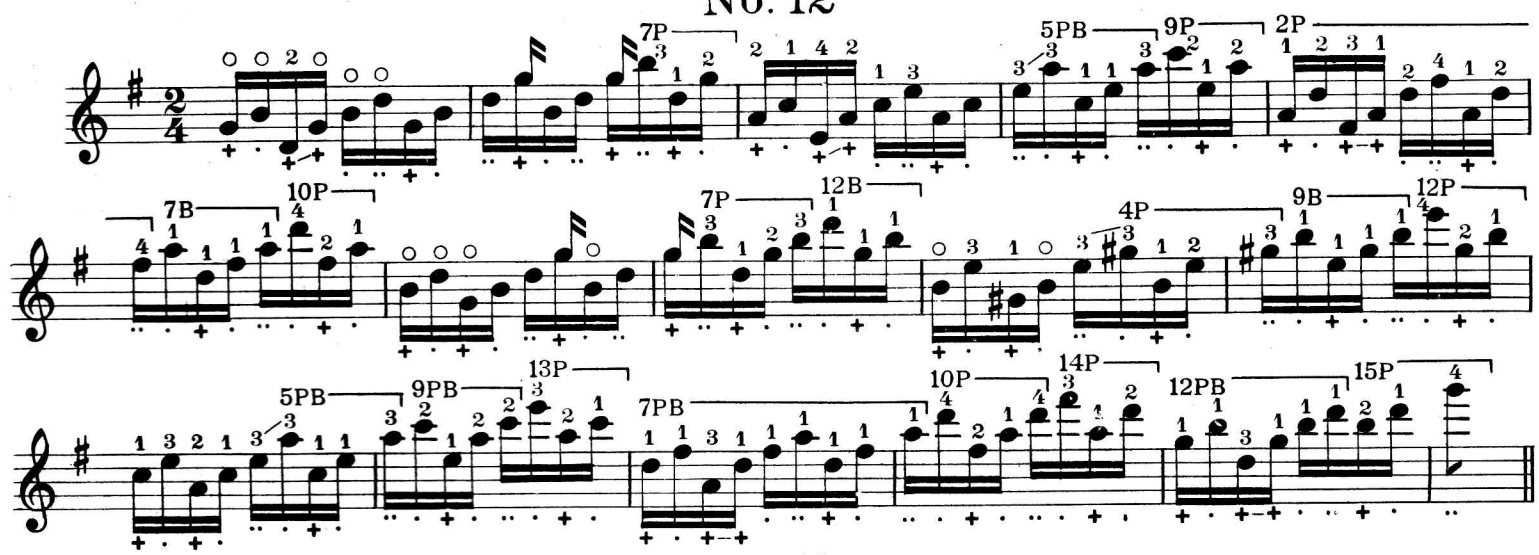


No. 11

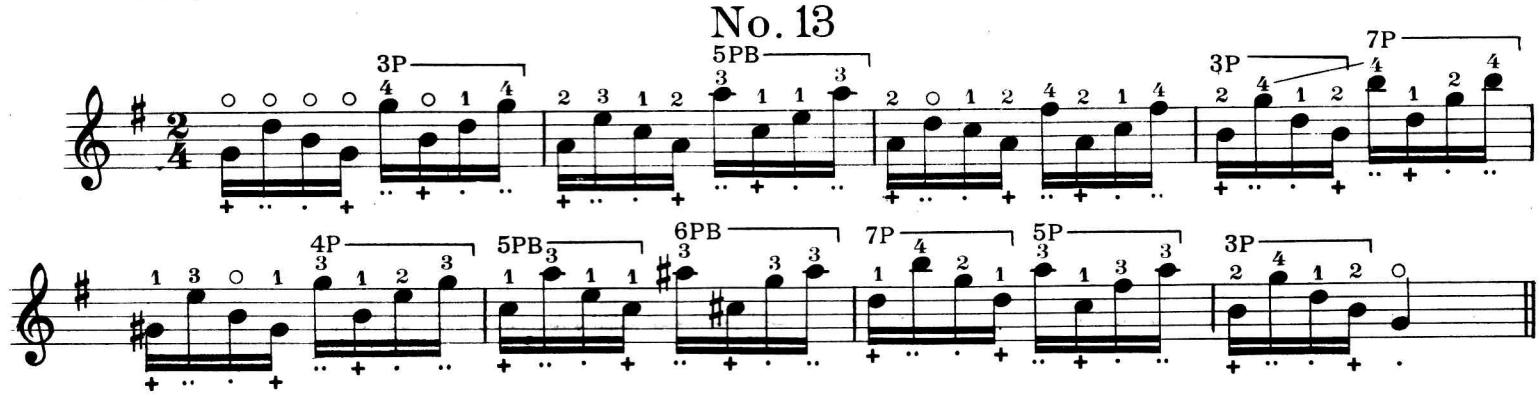


In the 3rd bar it will be found necessary to lift the 3rd finger from the first string in order to finger the 'E' on the fourth string with the 4th finger with greater ease.

No. 12

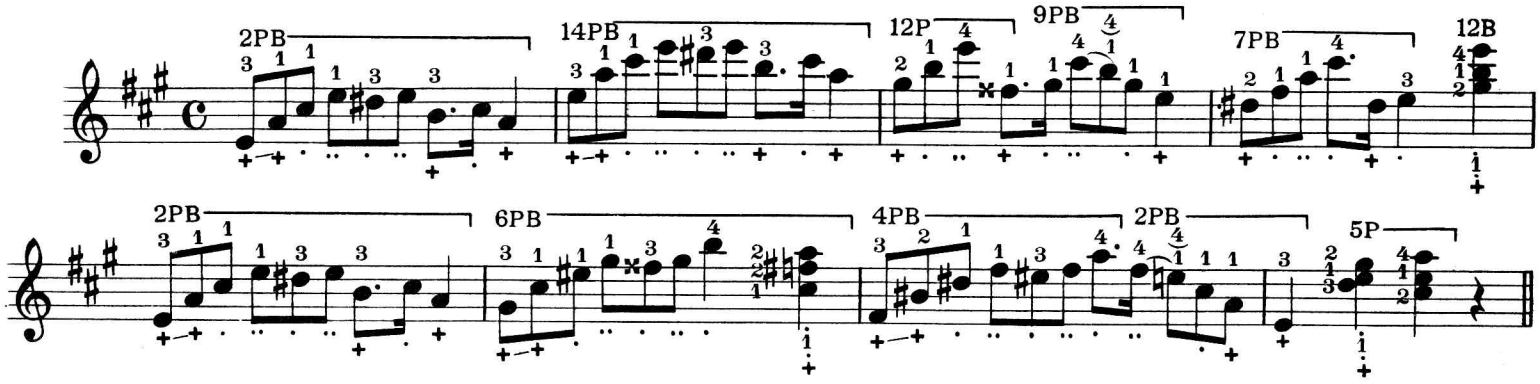


No. 13



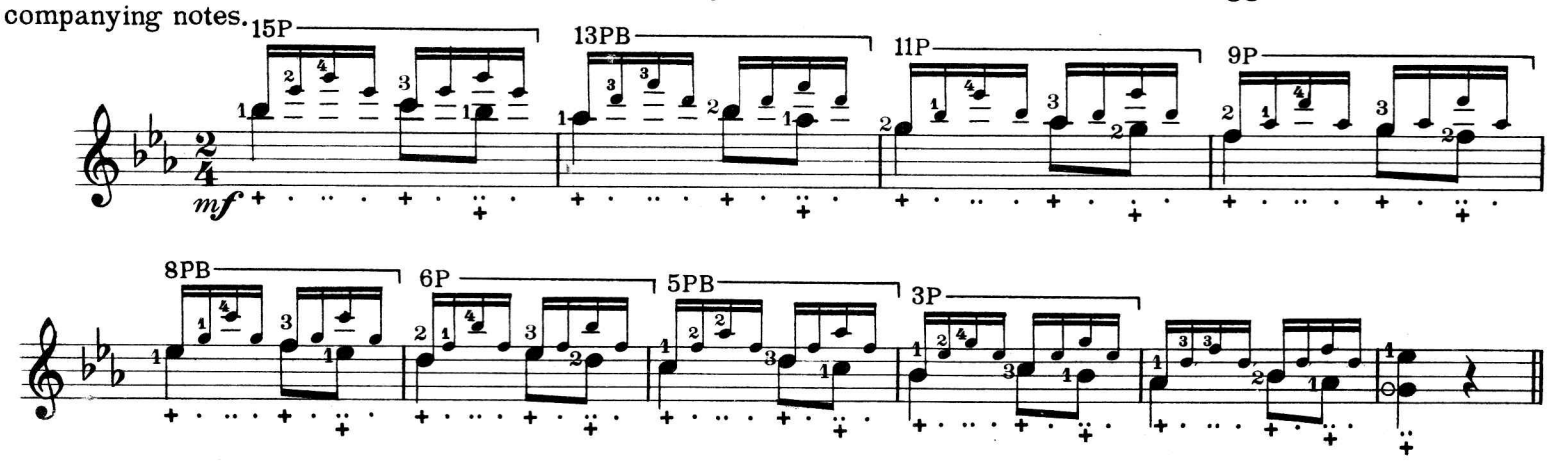
No. 14

The student will see that the 'F' of the chord at the end of the sixth bar has a natural and sharp placed before it thus: This is to contradict the double sharp placed before the previous 'F' in the same bar.



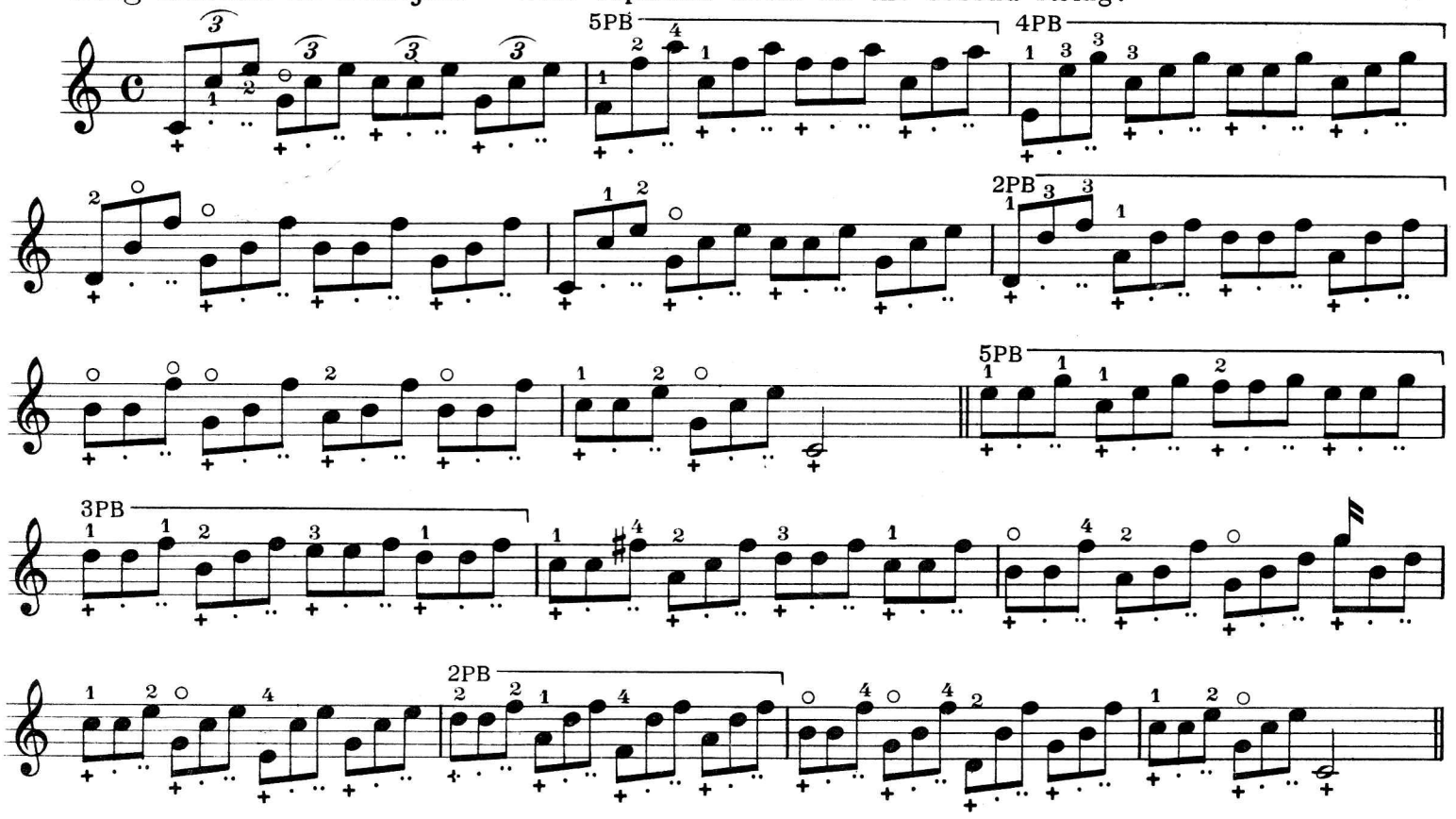
No. 15

Care must be taken to accent the melody notes which in this case are bigger than the accompanying notes.



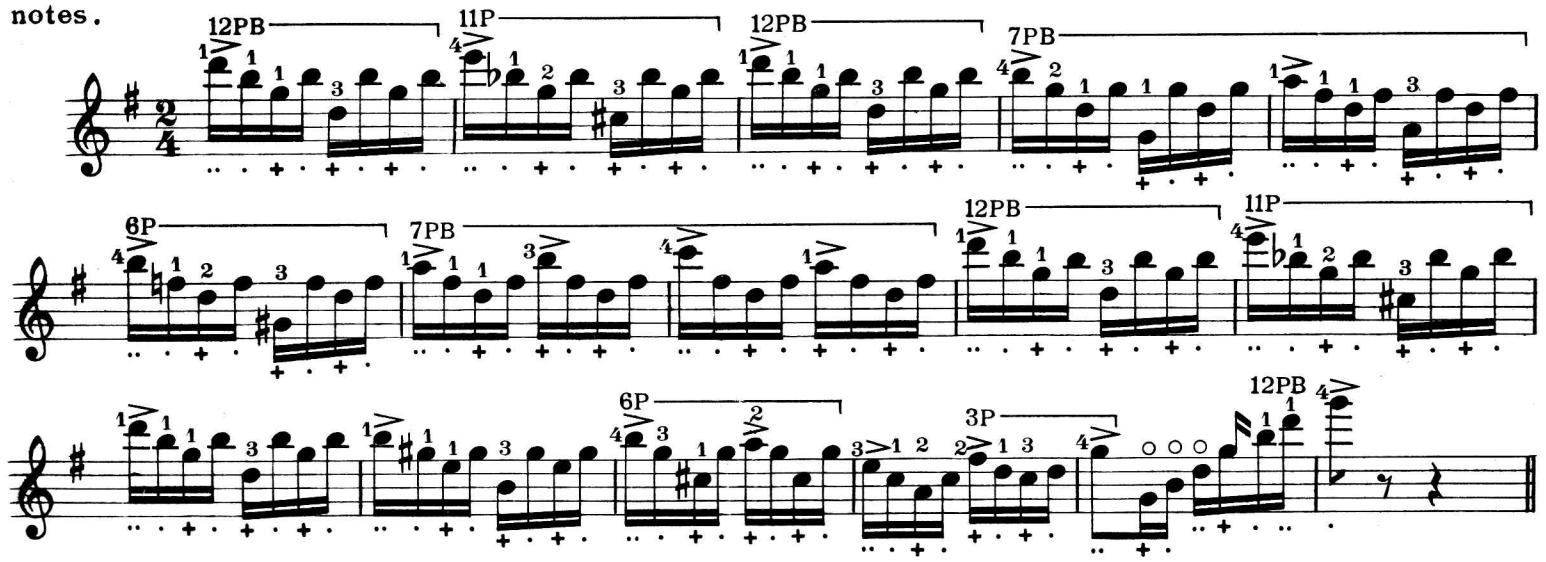
No. 16

A rolling exercise in C major. With repeated notes on the second string.

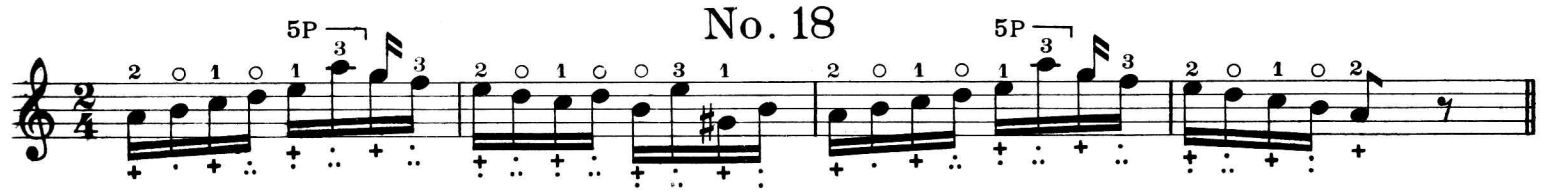


No. 17

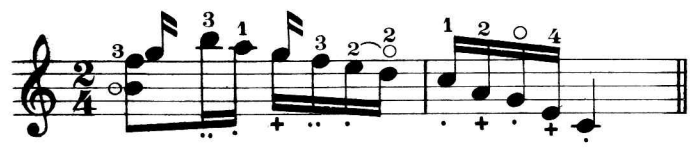
This Exercise is written for the purpose of strengthening the 2nd finger of the right hand. Each melody note has an accent (>) above it, and should be played a little louder than the other notes.



No. 18

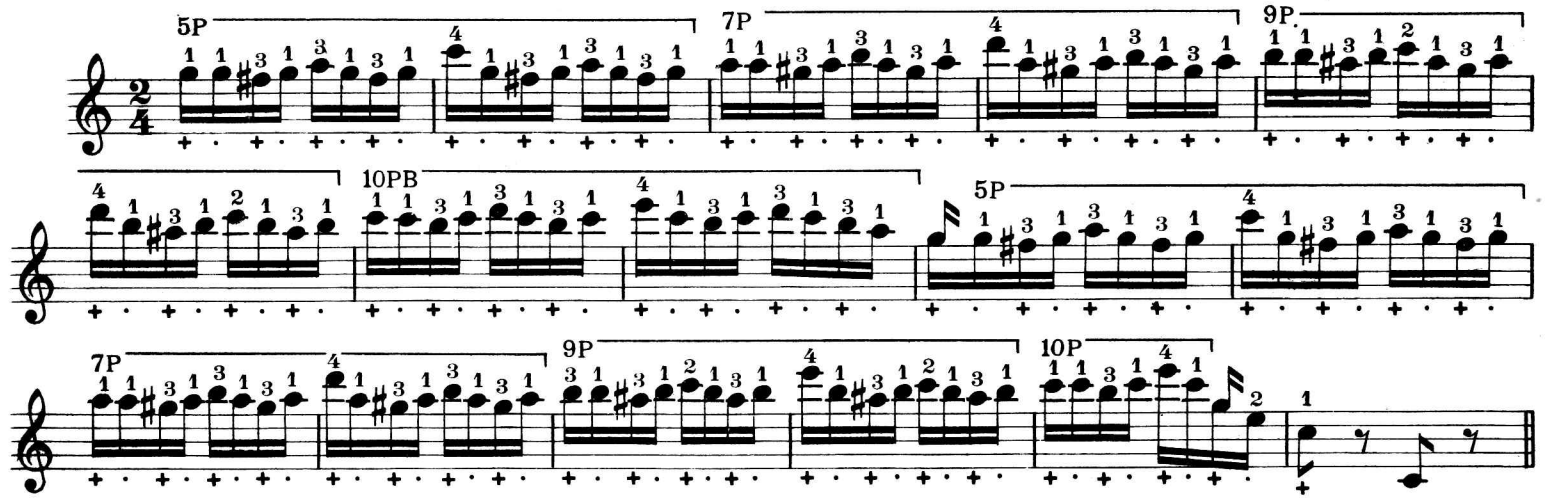


No. 19



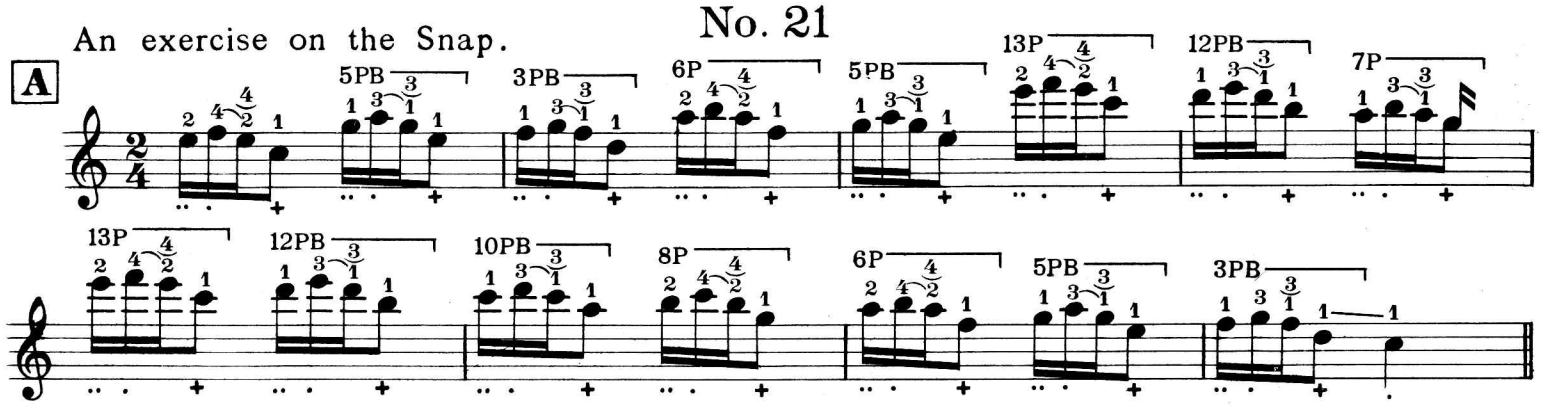
This short exercise is put in because such a phrase is often met with in solos and the above will show the best and simplest way of fingering it.

No. 20

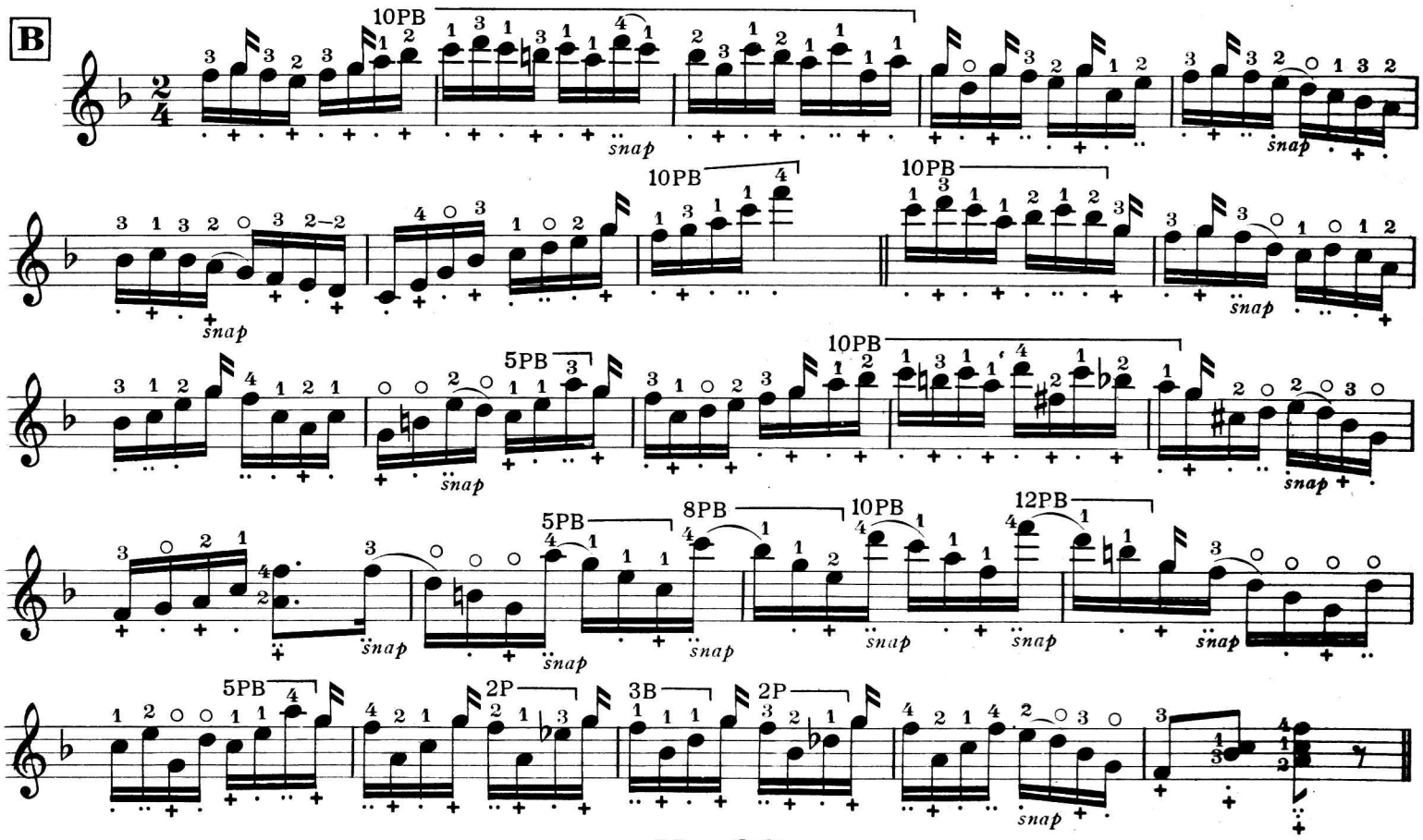


No. 21

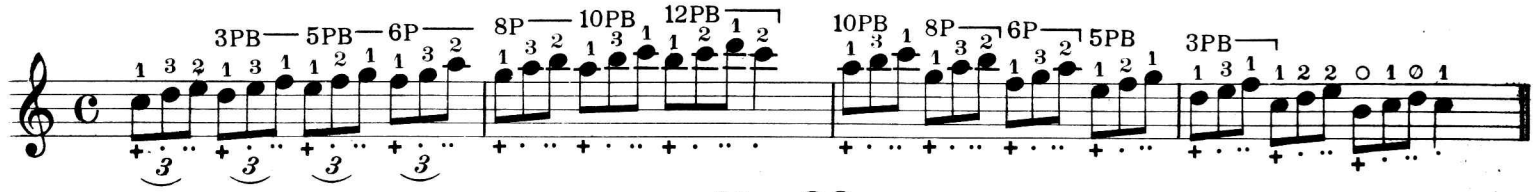
An exercise on the Snap.



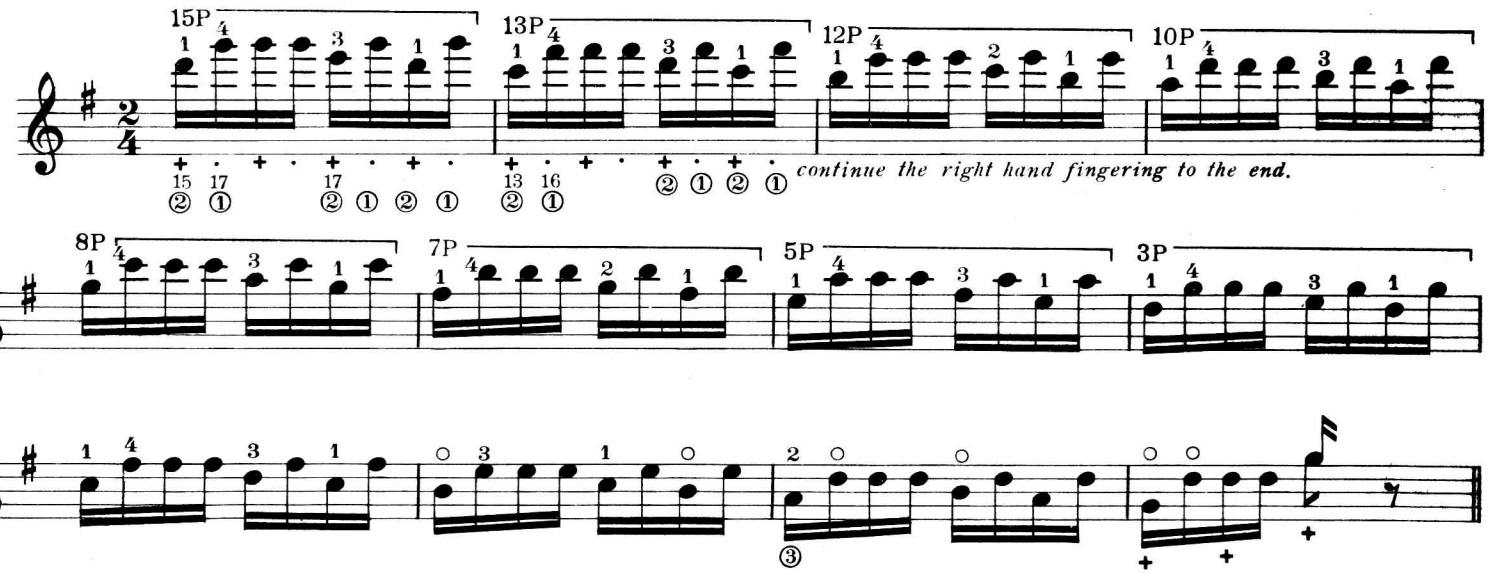
To show the student the good use that can be made of the *snap*.



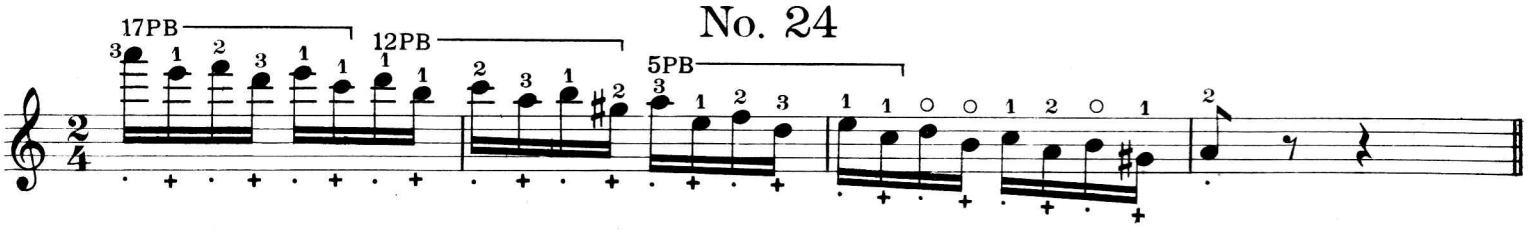
No. 22



No. 23



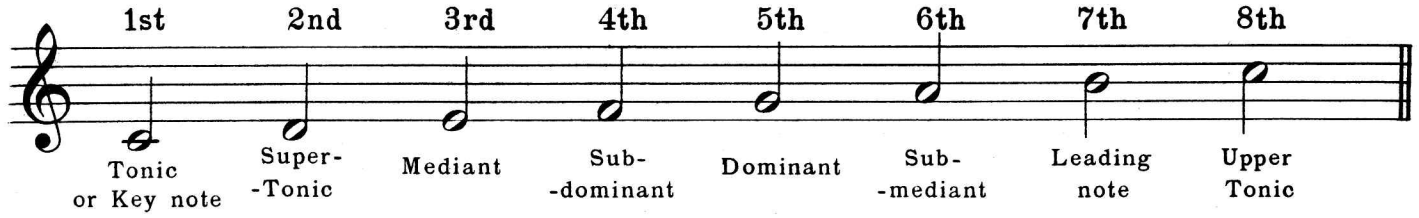
No. 24



THE DIATONIC SCALE

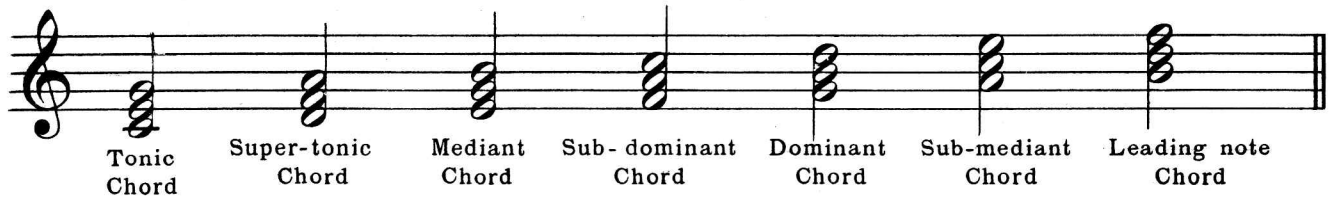
Each note of a **Diatonic Scale** has its technical name, as the following will show.

Scale of C Major



This applies to all Diatonic scales.

Chords are formed thus:

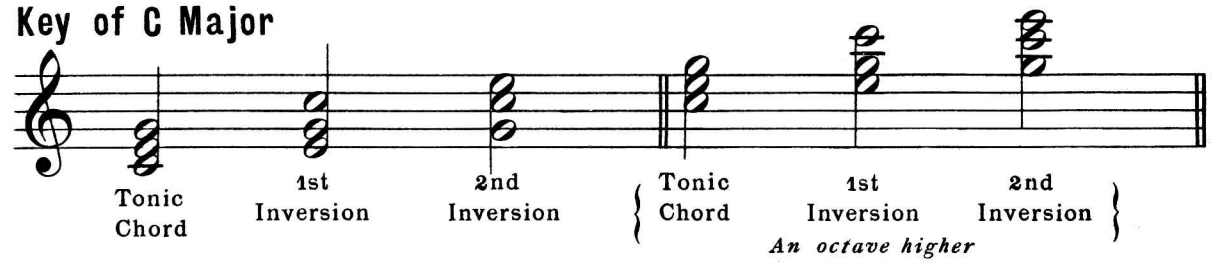


Inversions

Any of these chords can be inverted by removing the lowest note and placing it an octave higher.

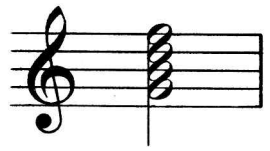
Key of C Major

Examples



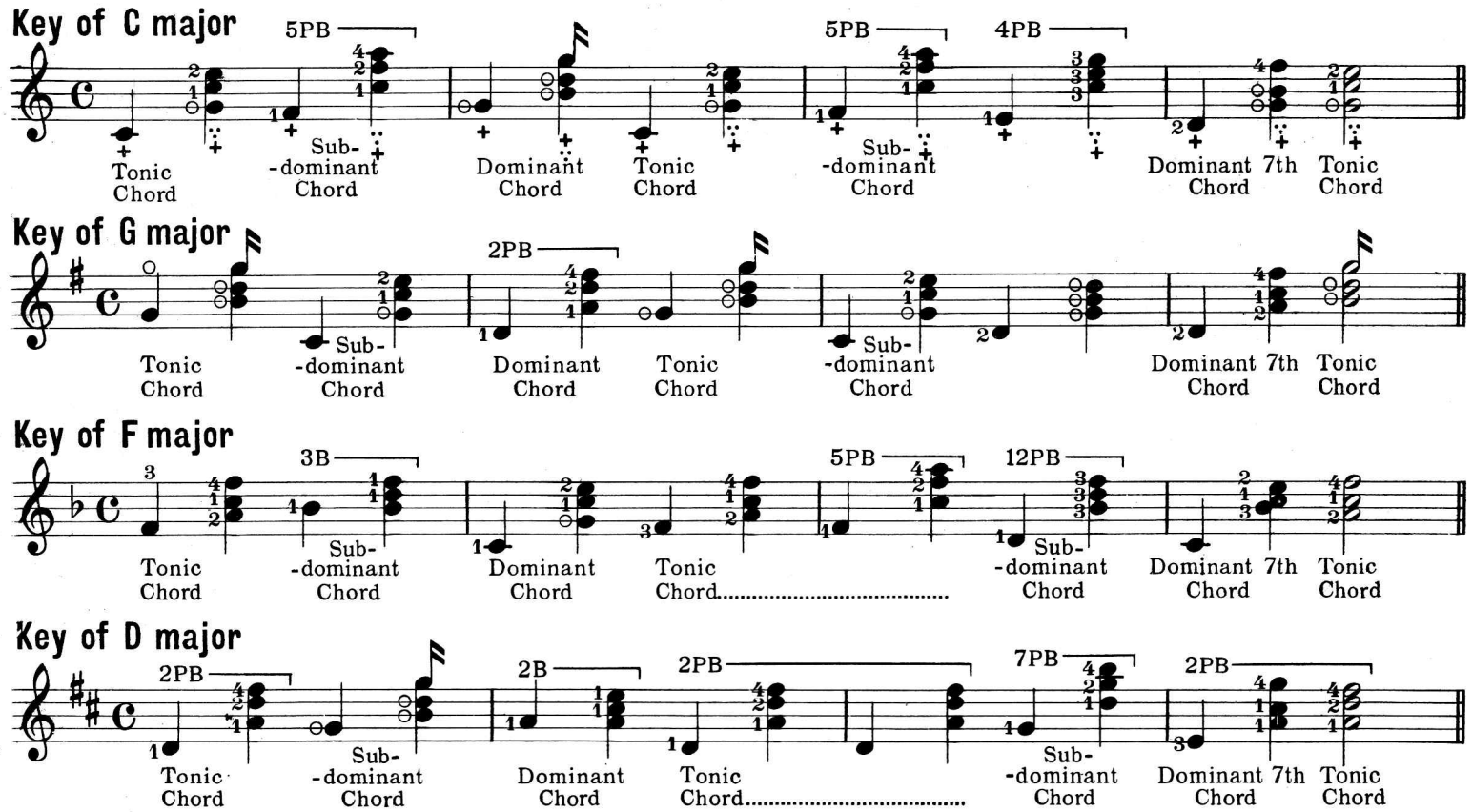
The above applies to all keys.

Another chord greatly used is the Dominant Seventh.



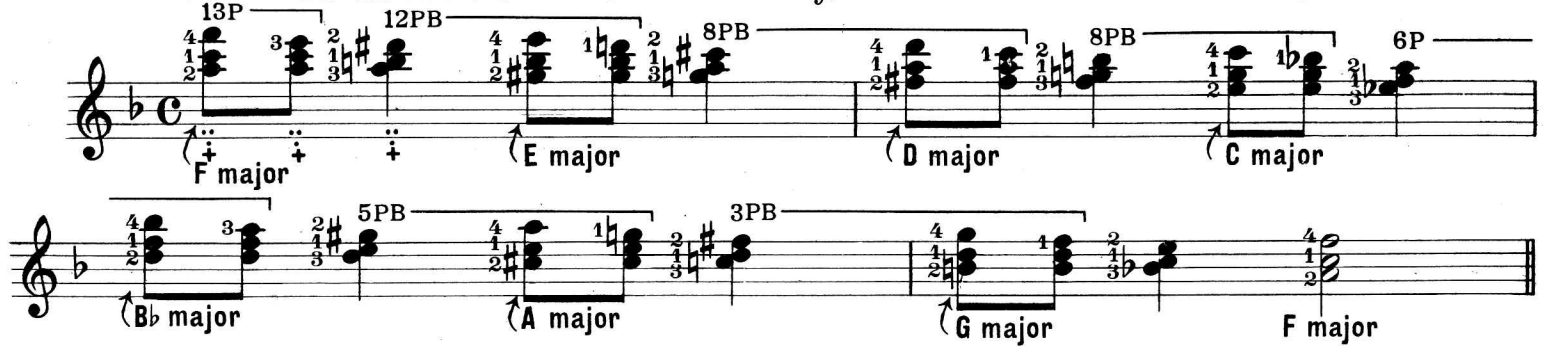
EXAMPLES OF CHORDS

as used on the banjo for accompanying

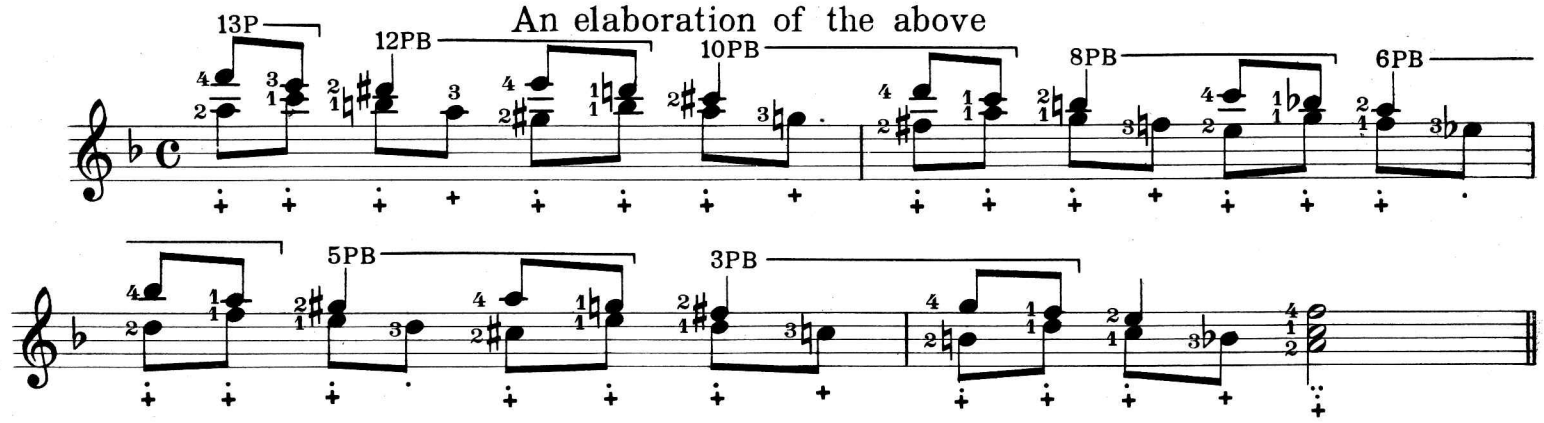


DESCENDING THE SCALE IN CHORDS

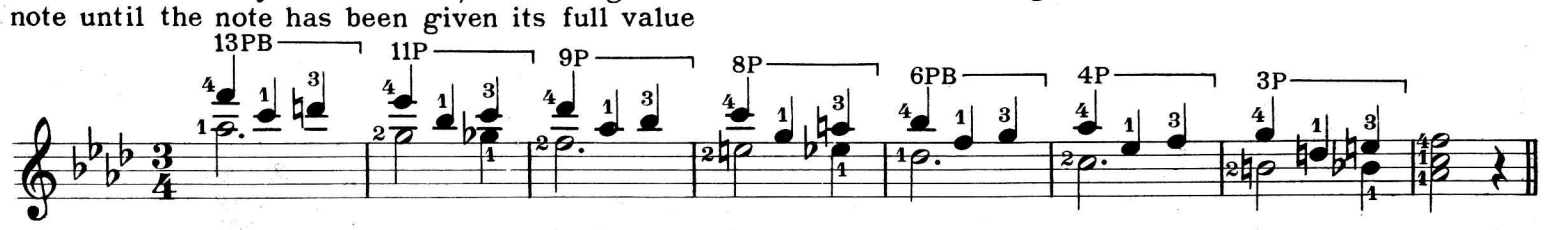
The student will see that the chords are resolved diatonically.



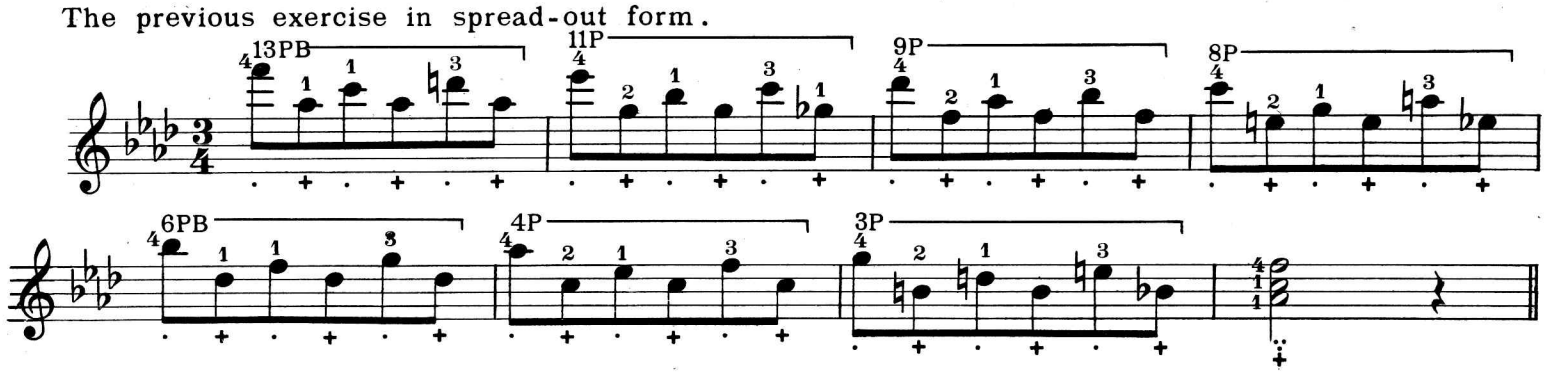
An elaboration of the above



A similar study to the above; care being taken not to remove the finger of the left hand from the lower note until the note has been given its full value

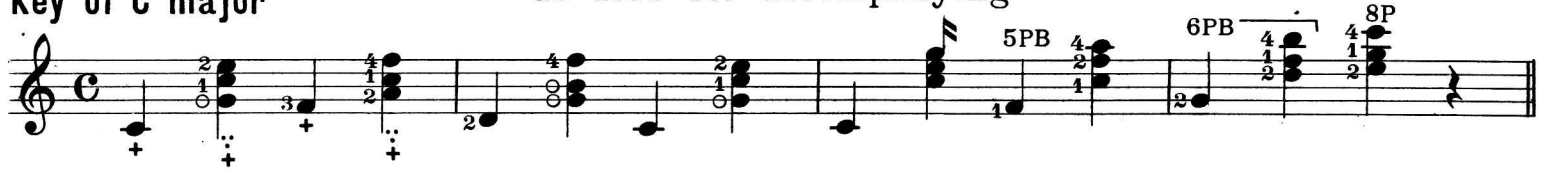


The previous exercise in spread-out form.

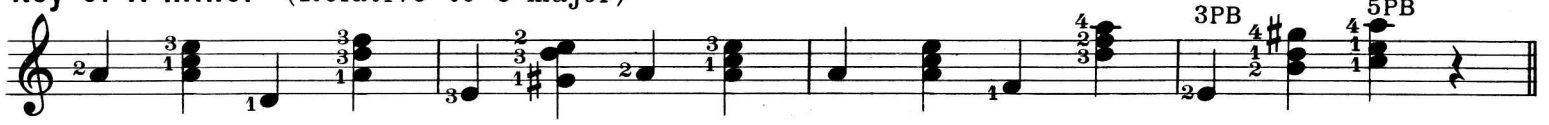


CHORDS IN MAJOR AND MINOR KEYS
as used for accompanying

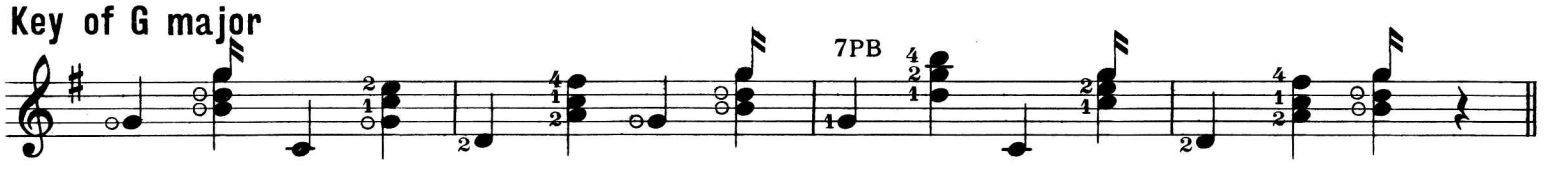
Key of C major



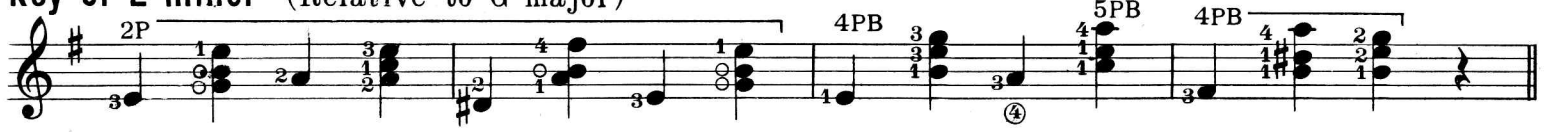
Key of A minor (Relative to C major)



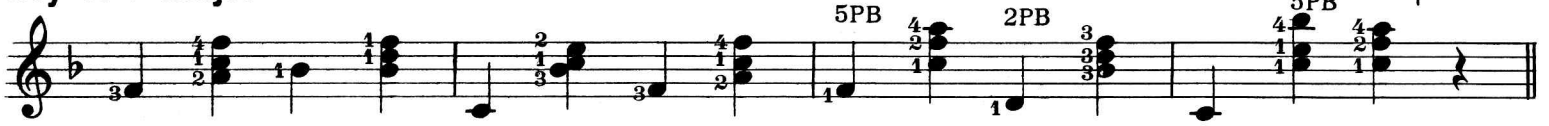
Key of G major



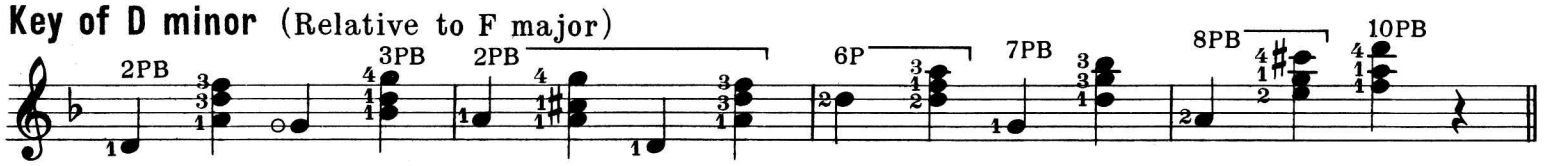
Key of E minor (Relative to G major)



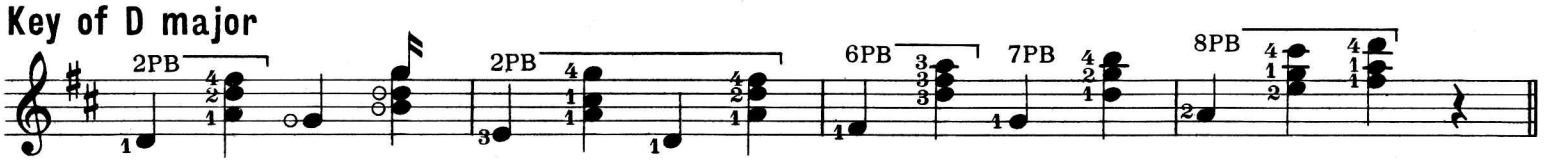
Key of F major



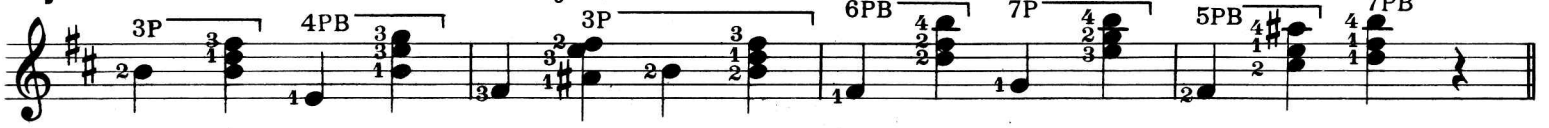
Key of D minor (Relative to F major)



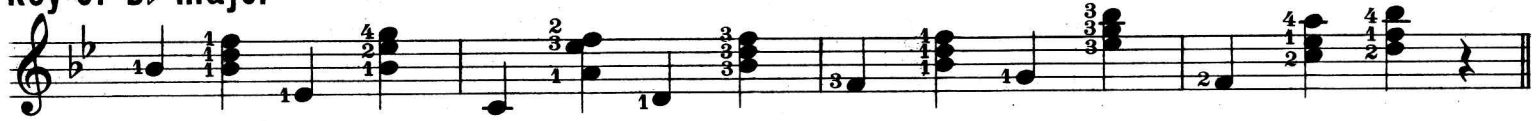
Key of D major



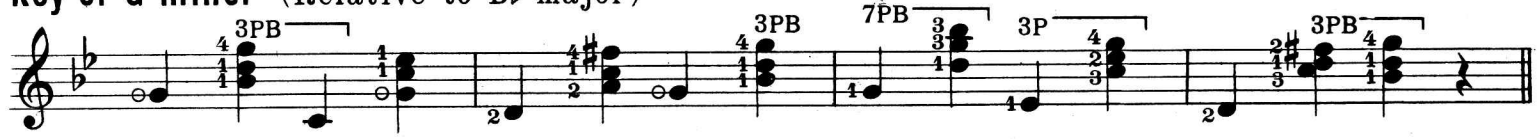
Key of B minor (Relative to D major)



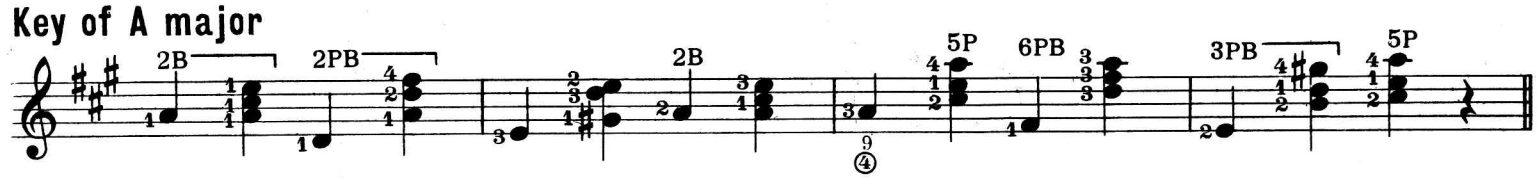
Key of B♭ major



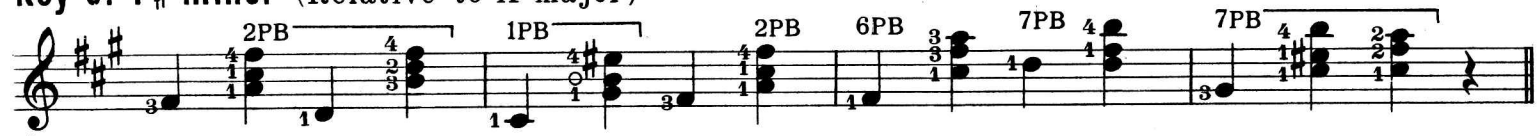
Key of G minor (Relative to B♭ major)



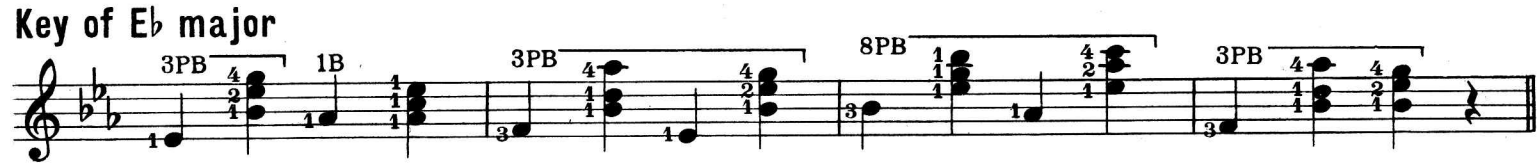
Key of A major



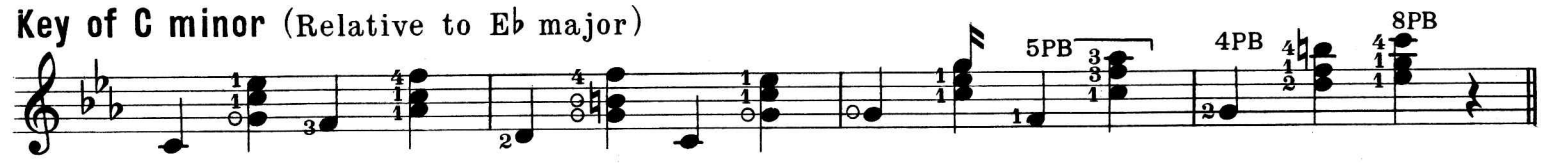
Key of F♯ minor (Relative to A major)



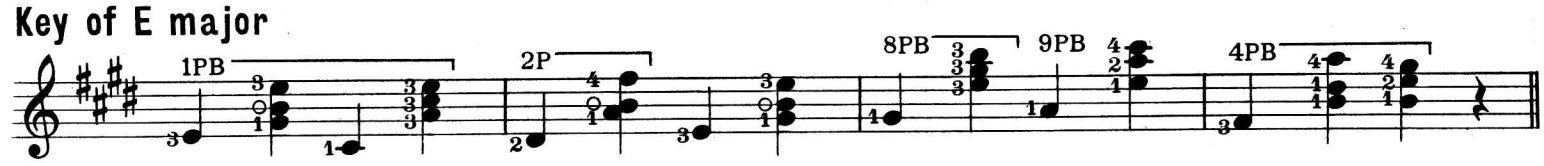
Key of E♭ major



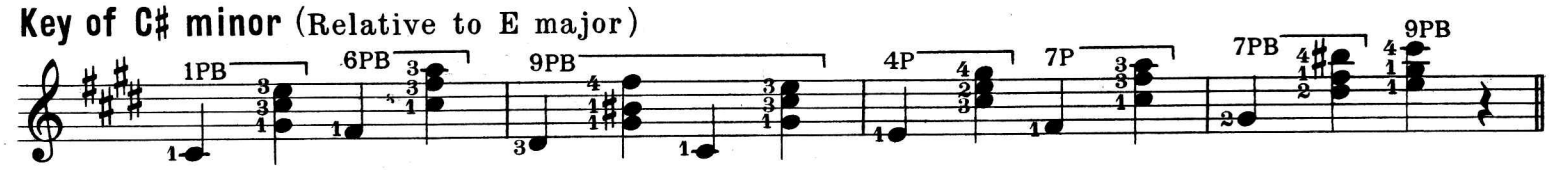
Key of C minor (Relative to E♭ major)



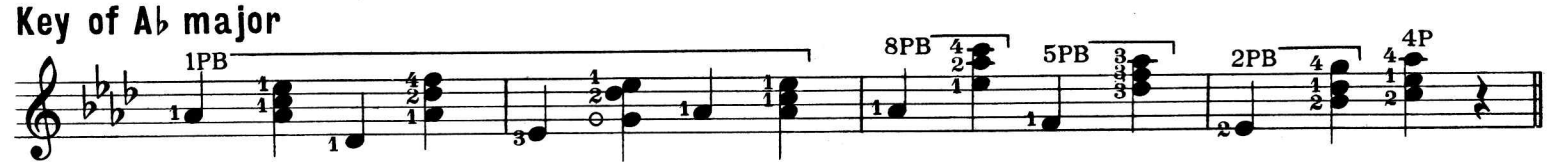
Key of E major



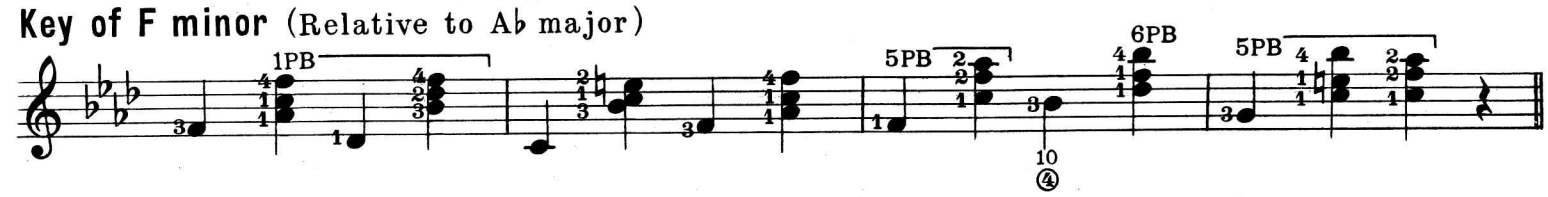
Key of C♯ minor (Relative to E major)



Key of A♭ major



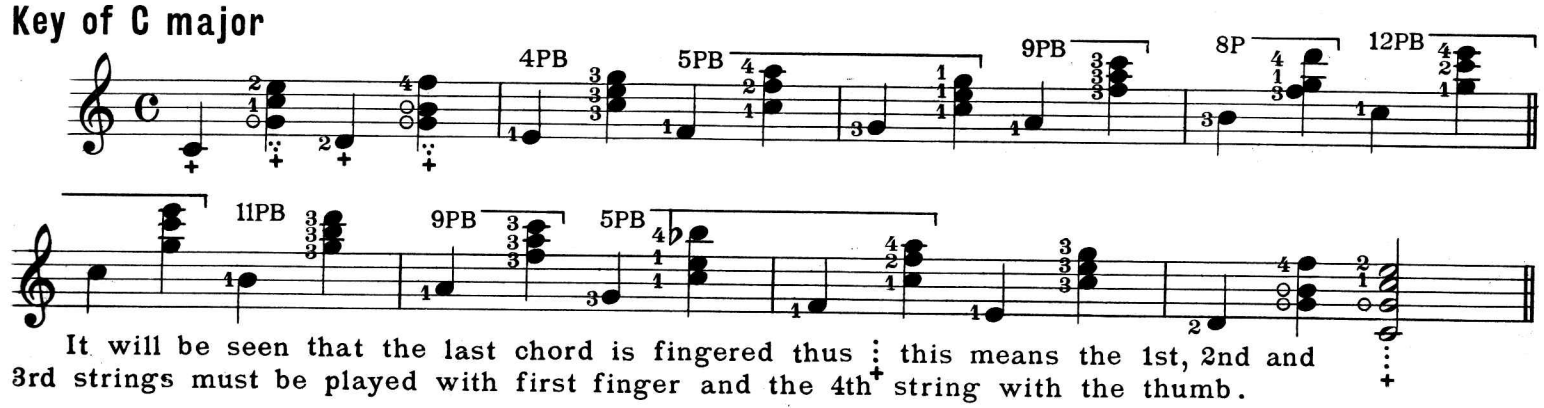
Key of F minor (Relative to A♭ major)



ASCENDING AND DESCENDING ON THE 4th STRING

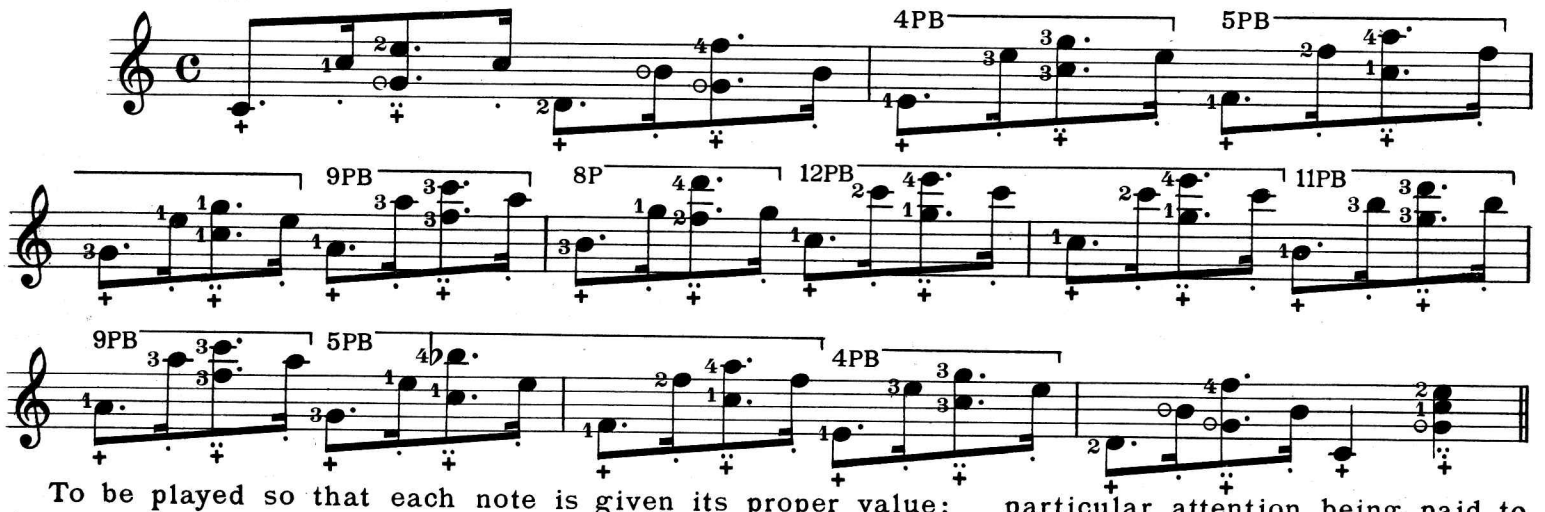
with accompanying chords on the 1st, 2nd & 3rd strings

Key of C major



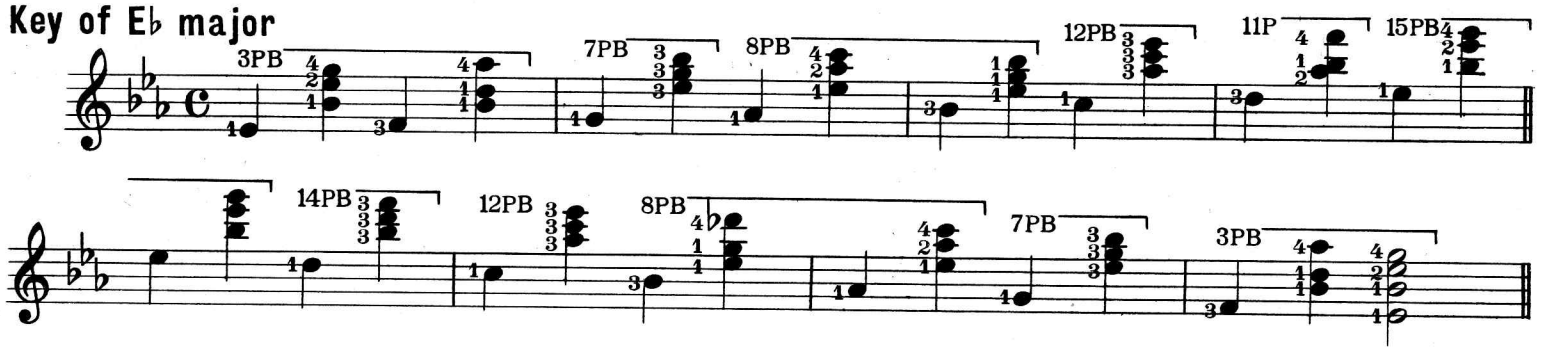
It will be seen that the last chord is fingered thus ⋮ this means the 1st, 2nd and 3rd strings must be played with first finger and the 4th string with the thumb.

An Elaboration

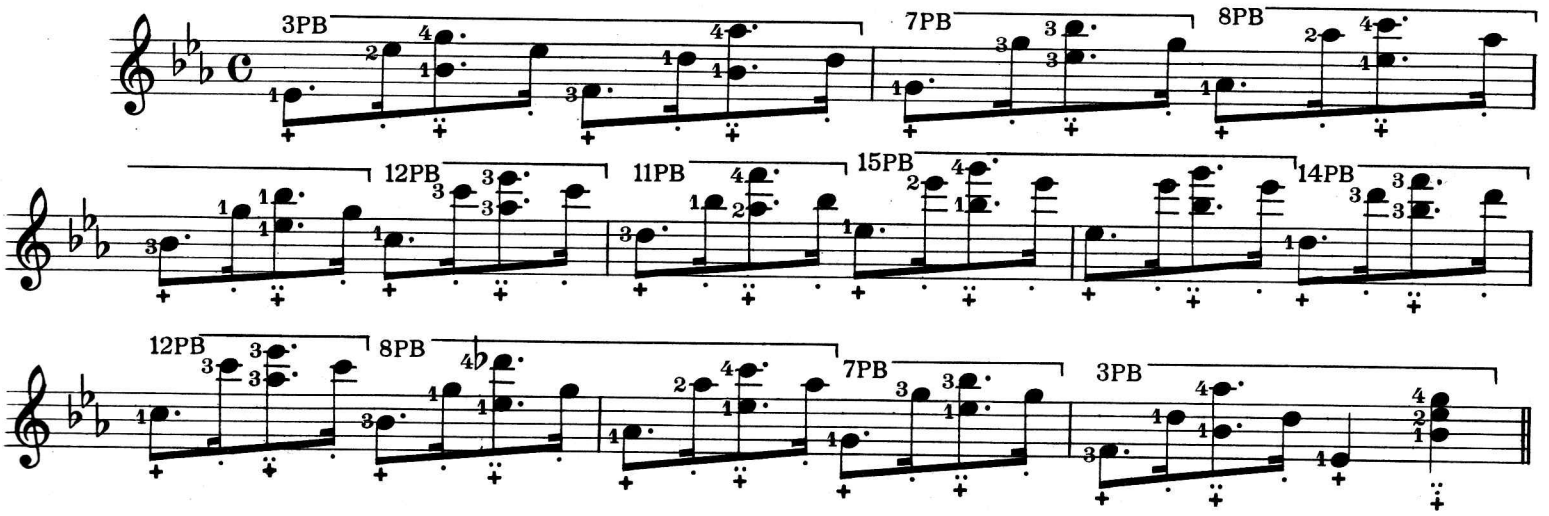


To be played so that each note is given its proper value: particular attention being paid to the dotted notes.

Key of E♭ major

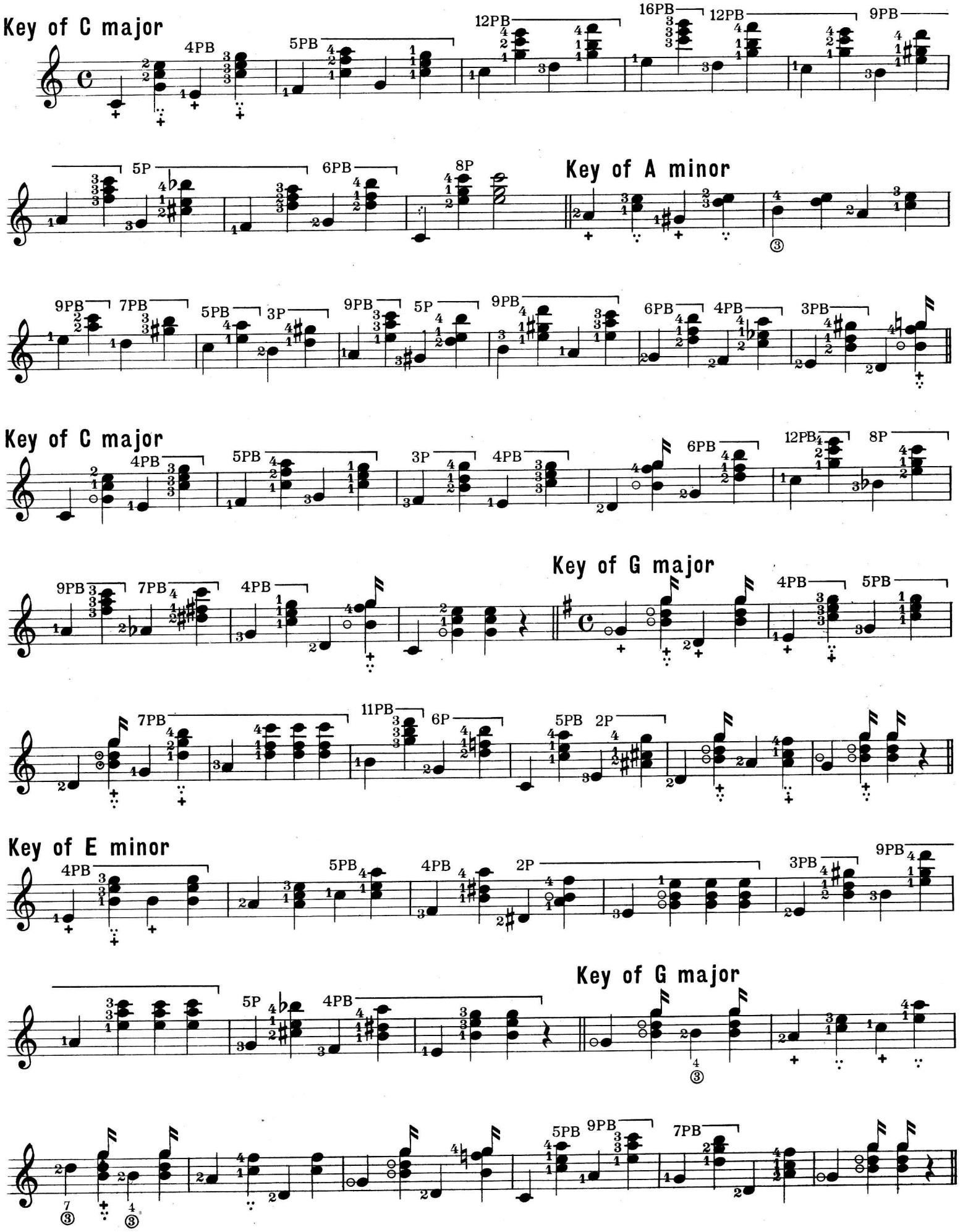


An Elaboration



EXAMPLES OF CHORDS

with which the Student will frequently meet



Key of F major

Key of D minor

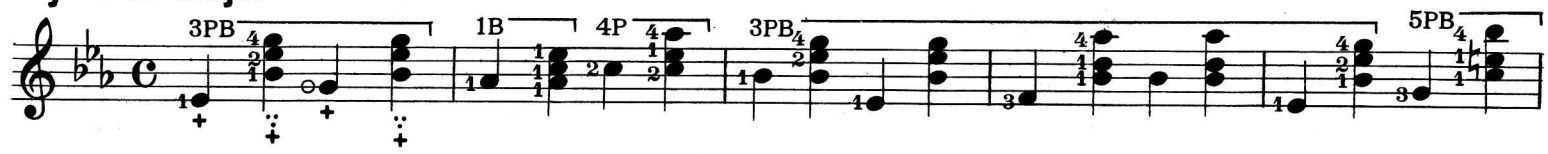
Key of B♭ major

Key of G minor

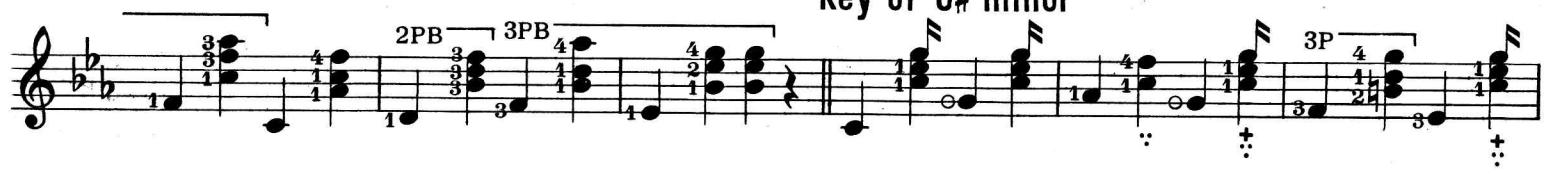
Key of D major

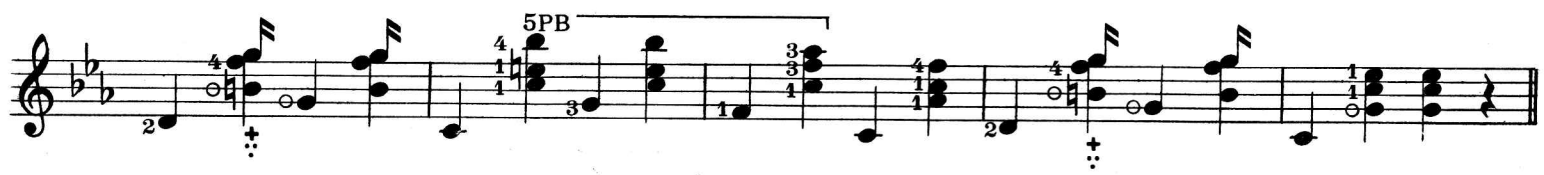
Key of B minor

Key of E♭ major

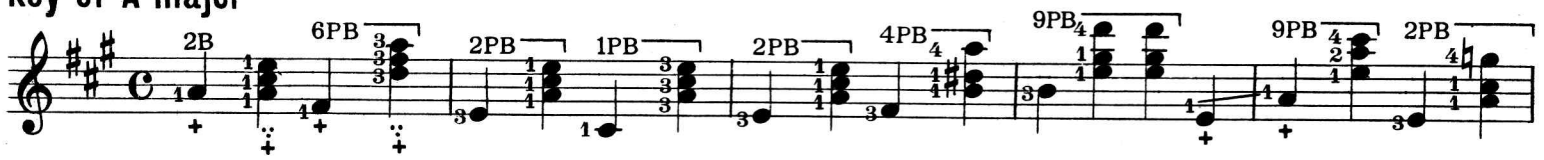


Key of C♯ minor

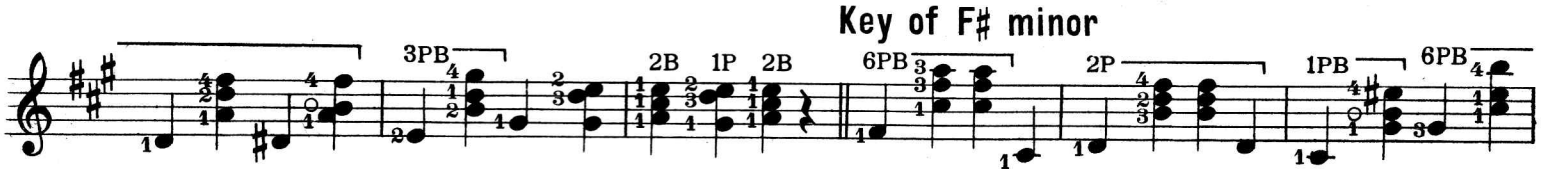


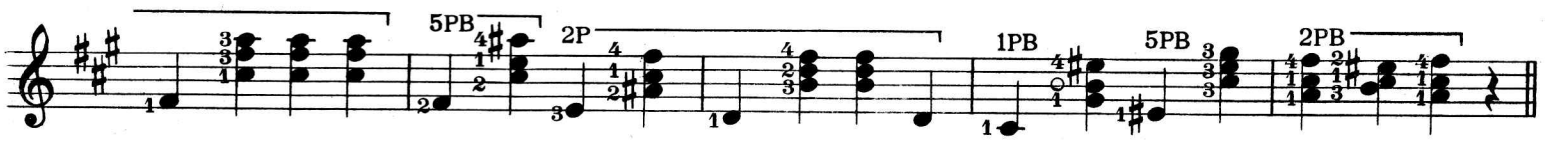


Key of A major

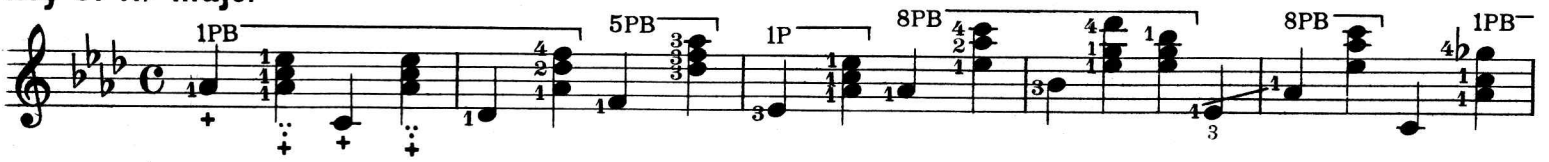


Key of F♯ minor

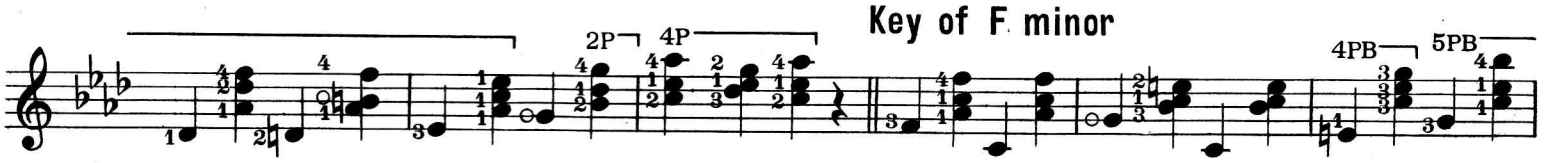


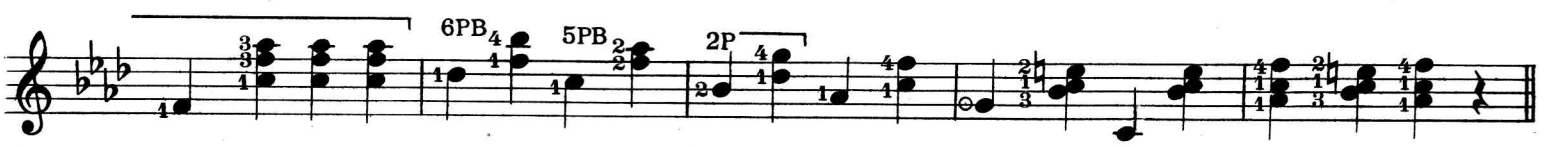


Key of A♭ major

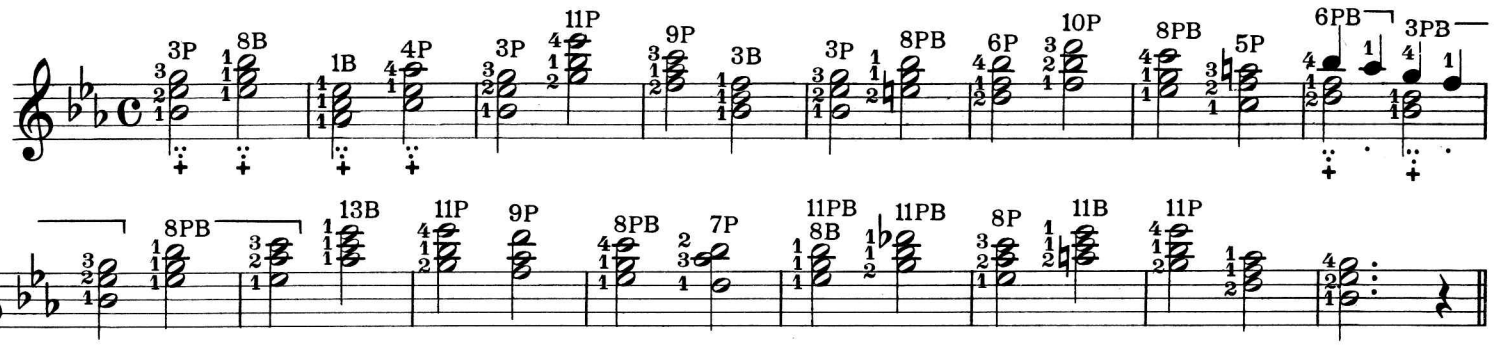


Key of F minor

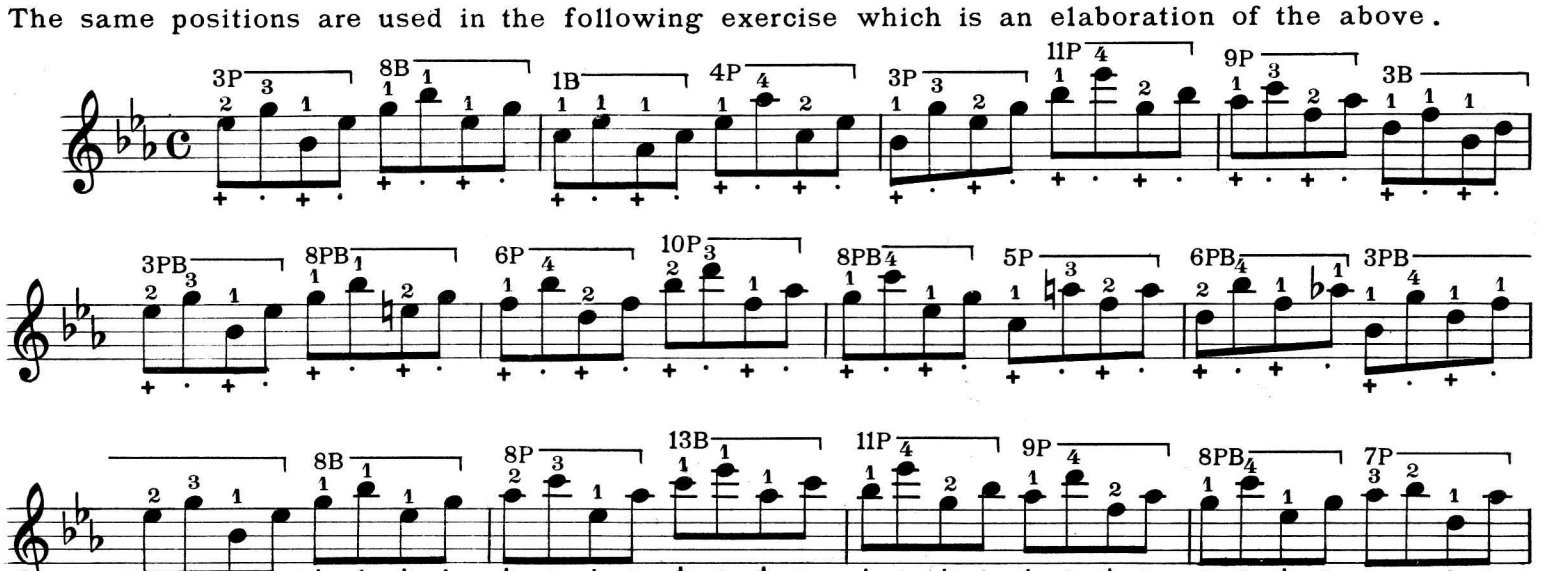


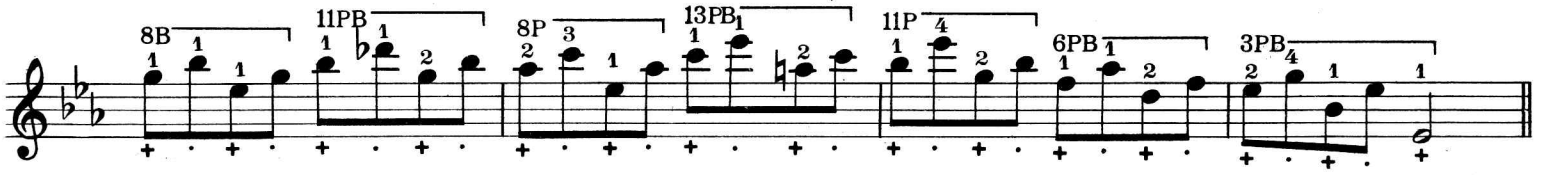


CHORD STUDY IN THE KEY OF E♭ MAJOR



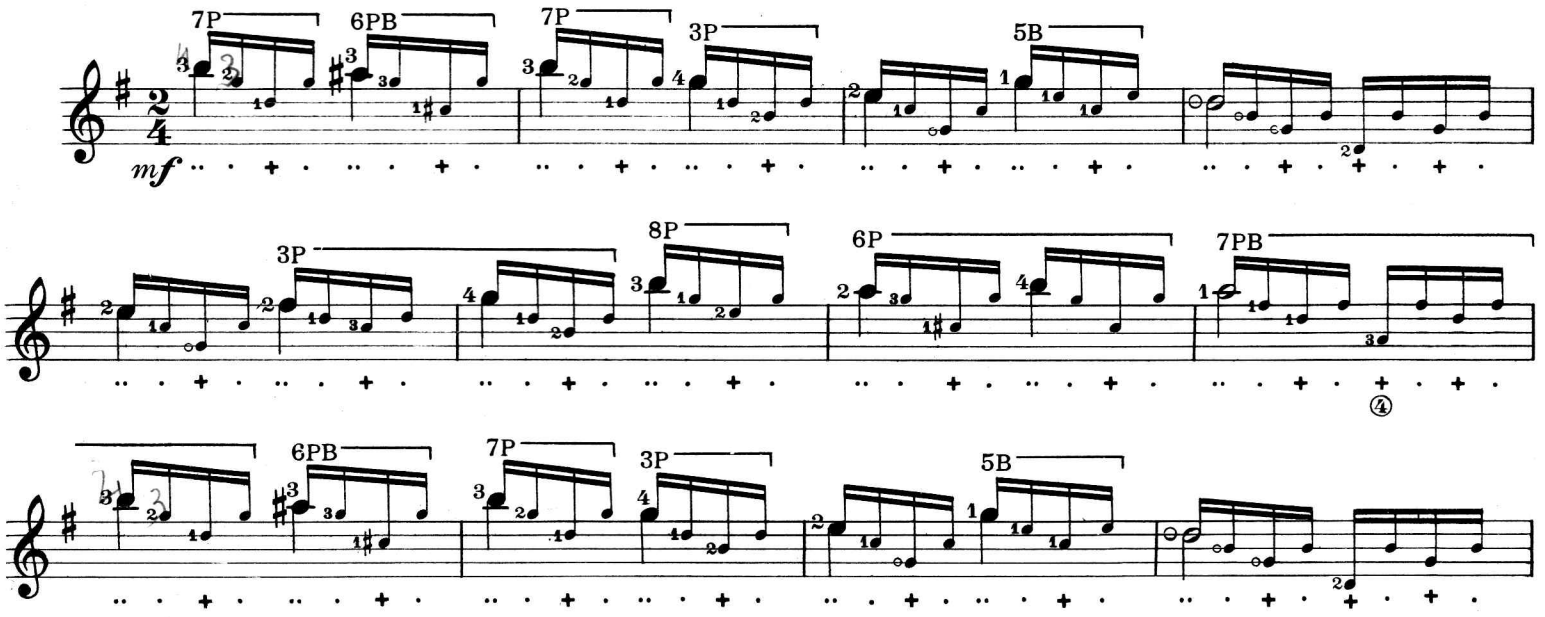
The same positions are used in the following exercise which is an elaboration of the above.

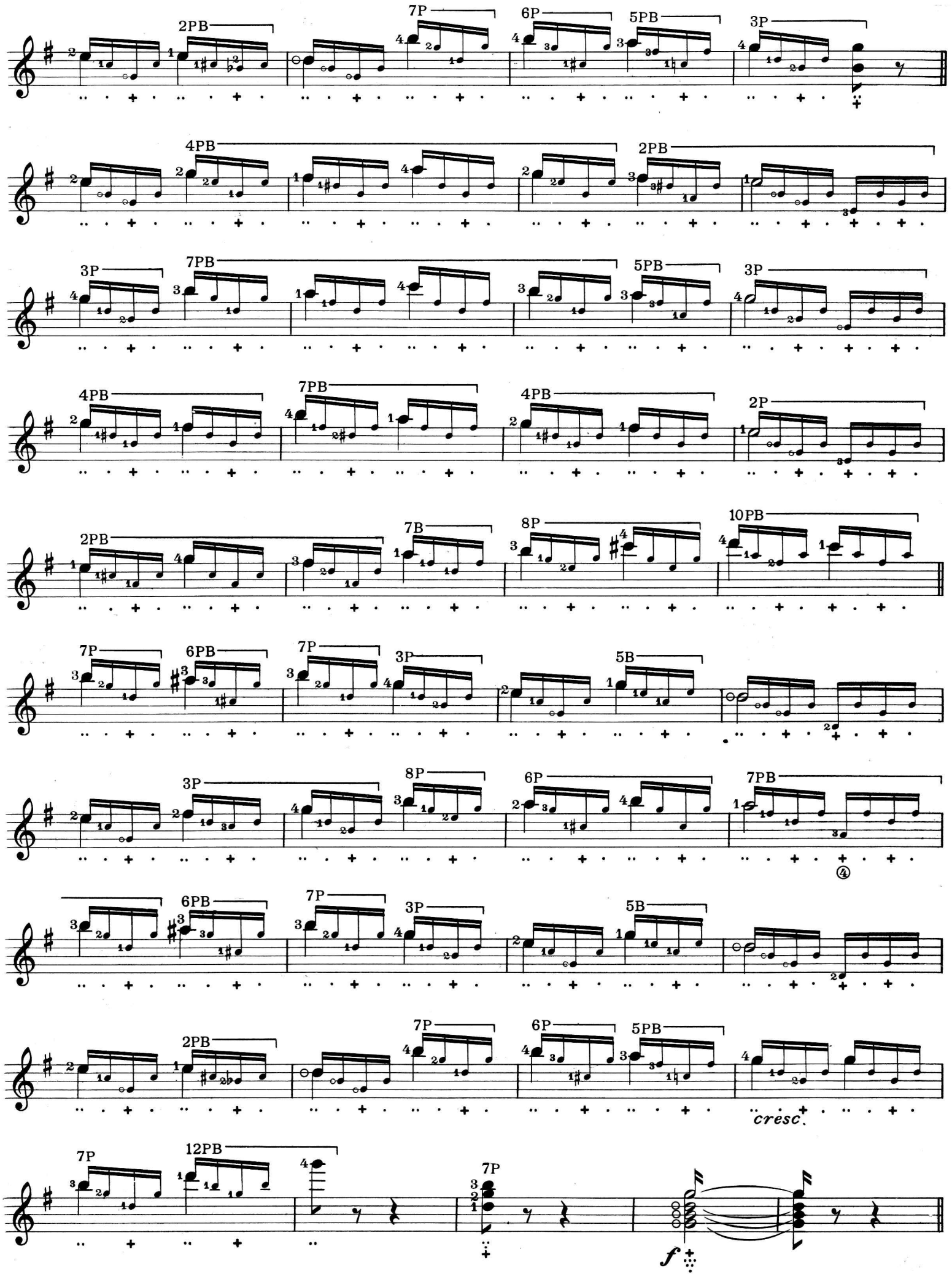




AN EXERCISE IN THE KEYS OF G MAJOR & E MINOR

with the melody on the 1st string




2PB
7P
6P
5PB
3P
4PB
2PB
3P
7PB
5PB
3P
4PB
7PB
4PB
2P
2PB
7B
8P
10PB
7P
6PB
7P
3P
5B
3P
8P
6P
7PB
6PB
7P
3P
5B
2PB
7P
6P
5PB
cresc.
7P
12PB
7P
f

MAJOR AND MINOR SCALES

C major

A minor

G major

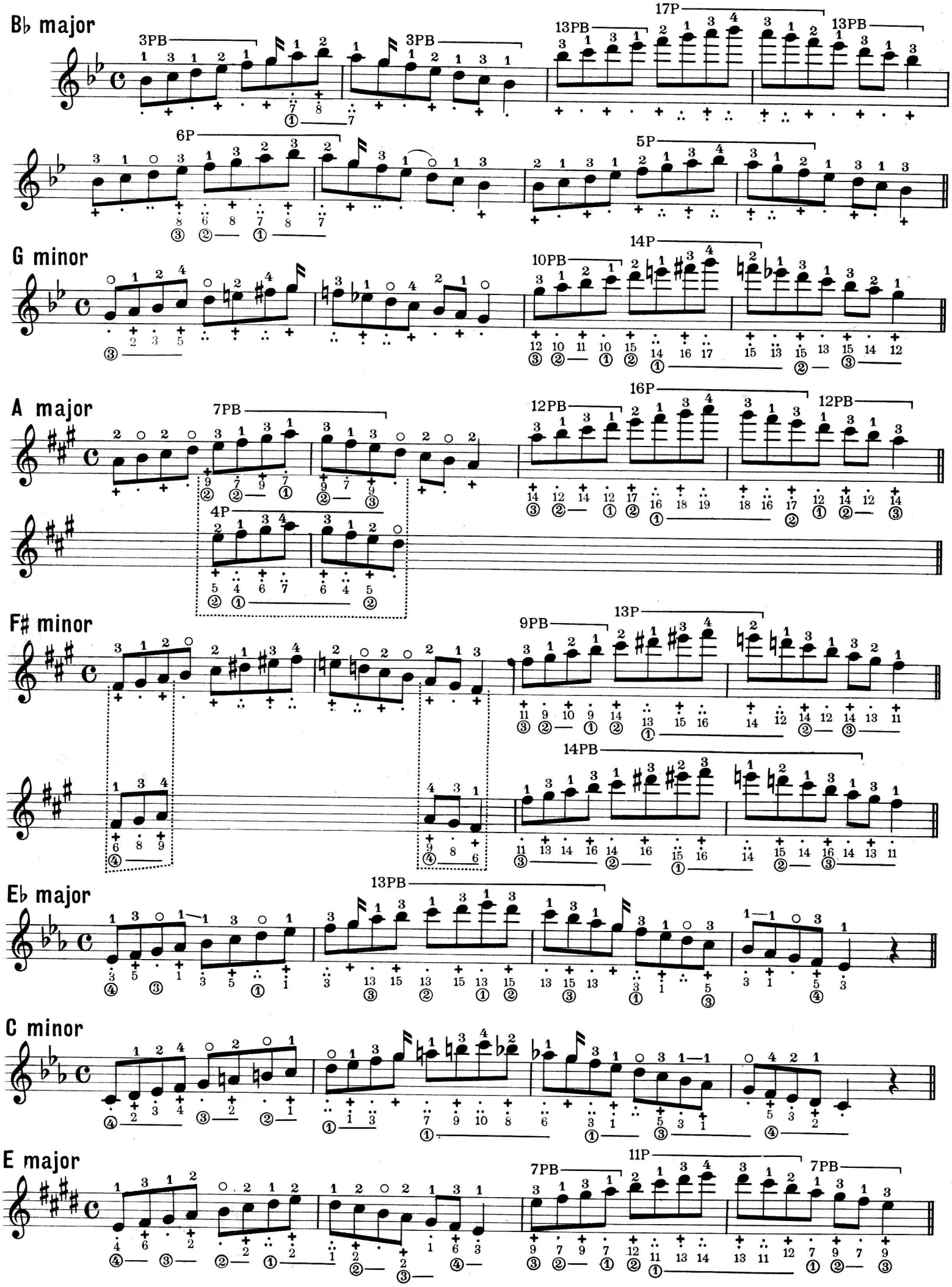
E minor

F major

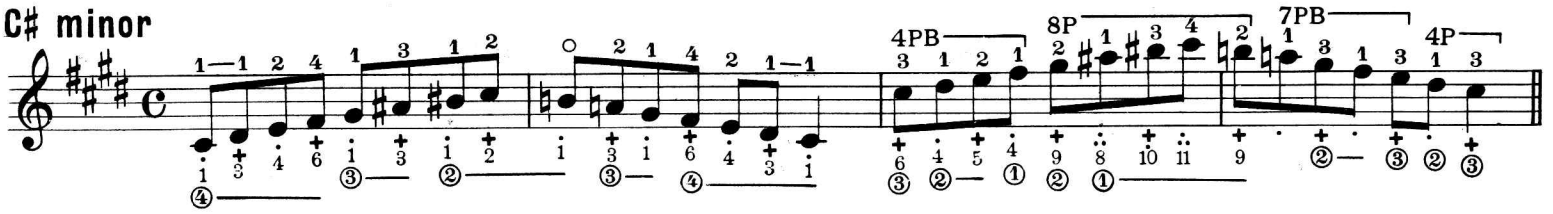
D minor

D major

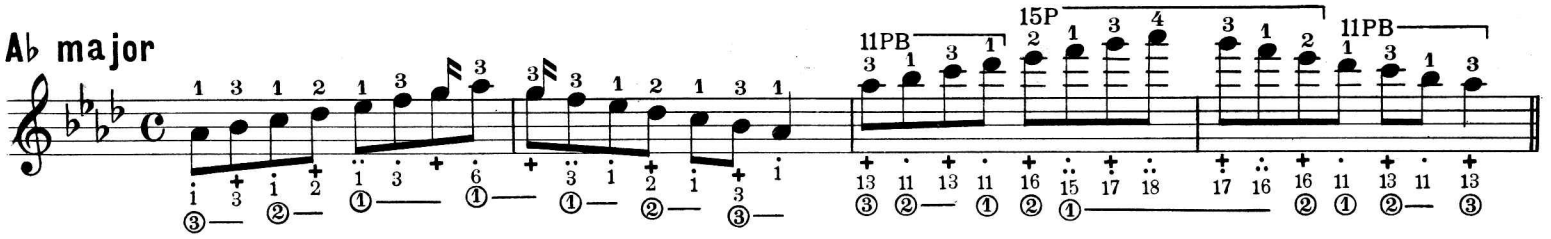
B minor


B♭ major
3PB
3PB
13PB
17P
13PB
6P
5P
G minor
10PB
14P
A major
7PB
12PB
16P
12PB
4P
F♯ minor
9PB
13P
14PB
E♭ major
13PB
C minor
E major
7PB
11P
7PB

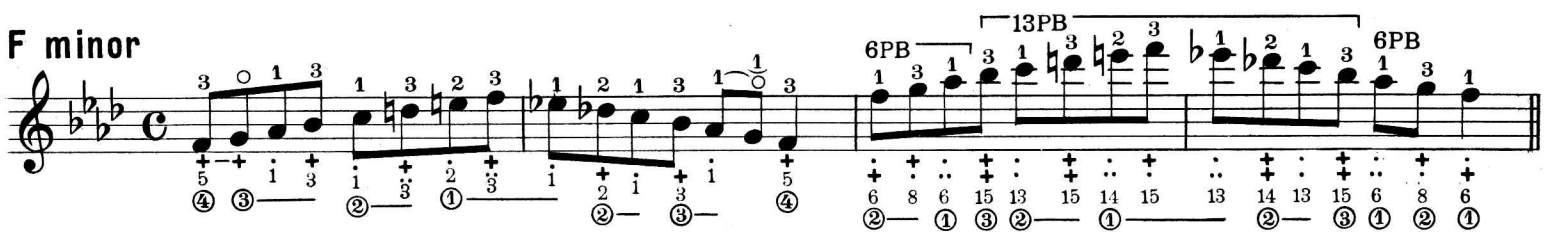
C♯ minor



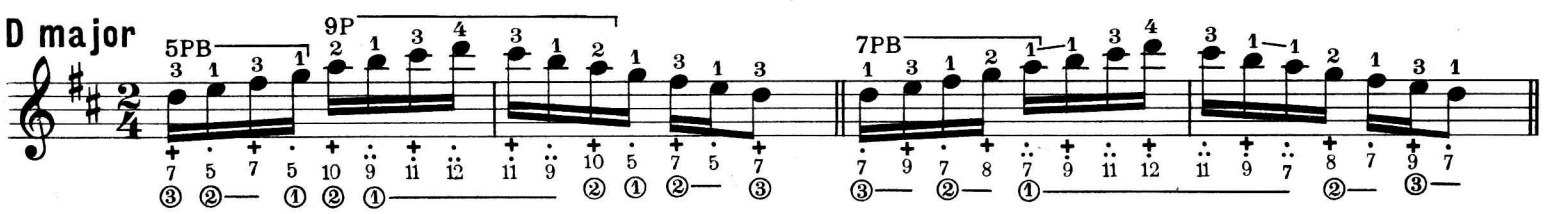
A♭ major

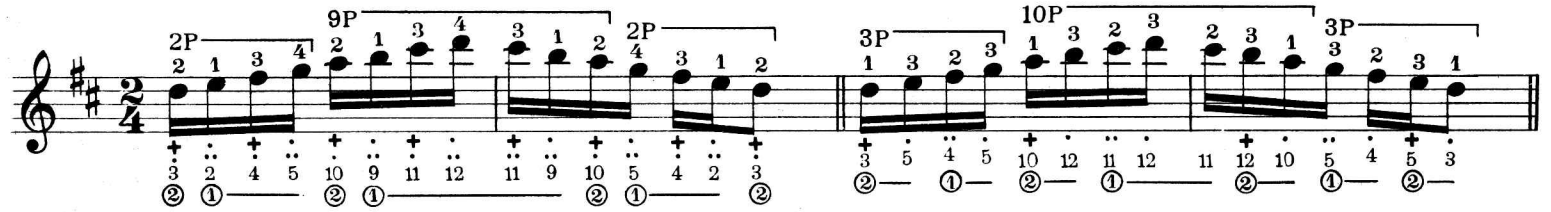


F minor



D major



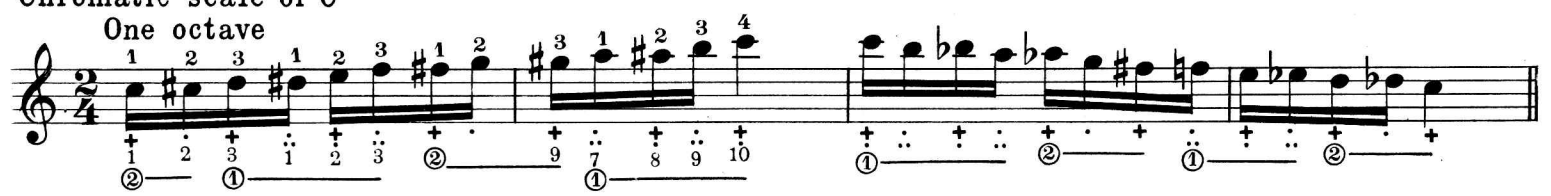


The above is four different ways of playing the same scale and the Student will find that any major scale can be played by starting on the key note and using the same fingering for both hands as above.

CHROMATIC SCALES

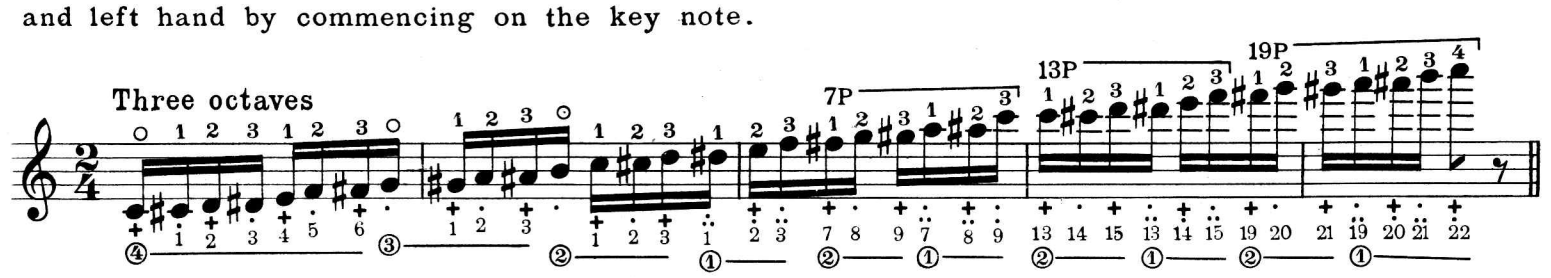
Chromatic scale of C

One octave

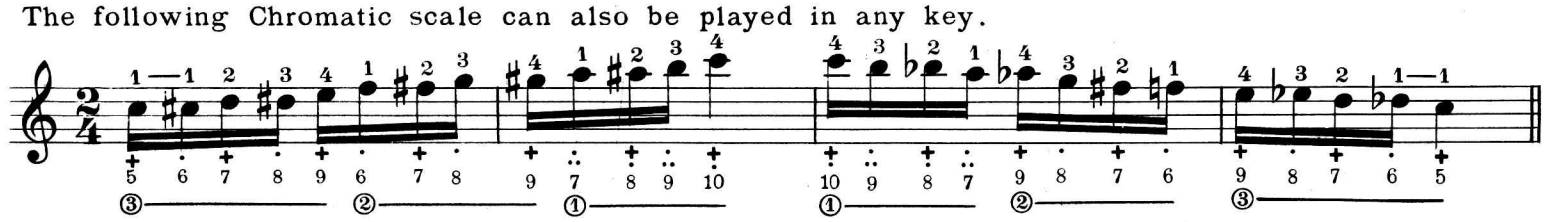


Chromatic scales in any key can be played with the same fingering as above for both right and left hand by commencing on the key note.

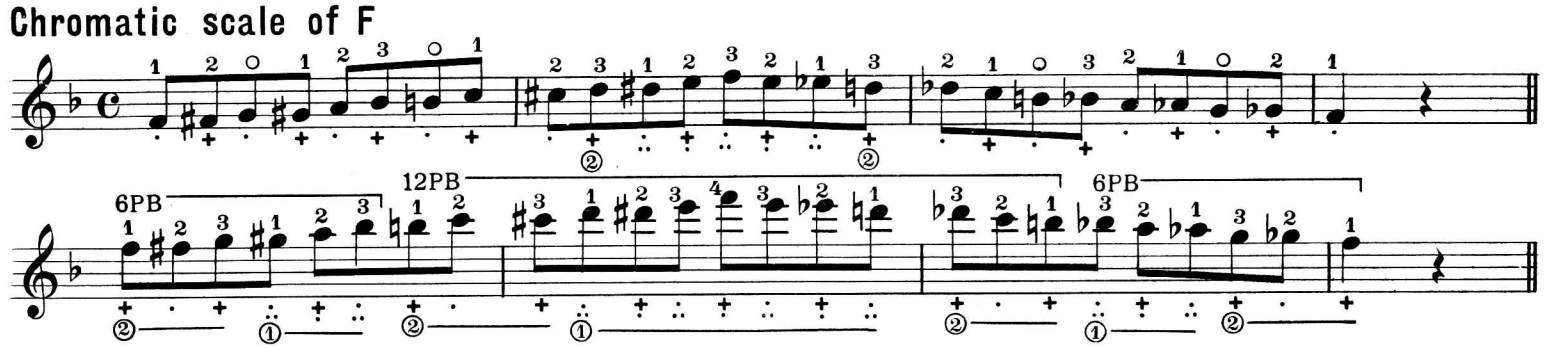
Three octaves



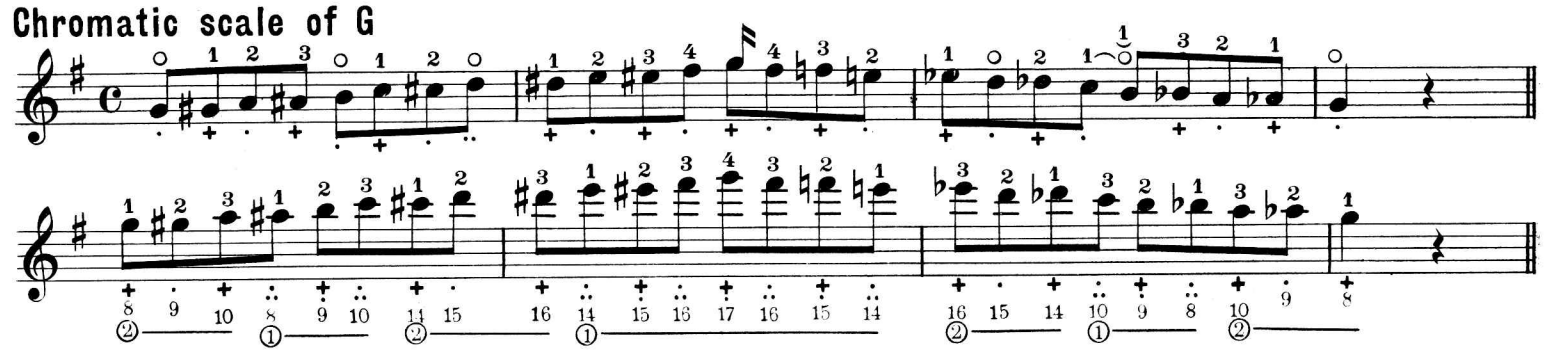
The following Chromatic scale can also be played in any key.



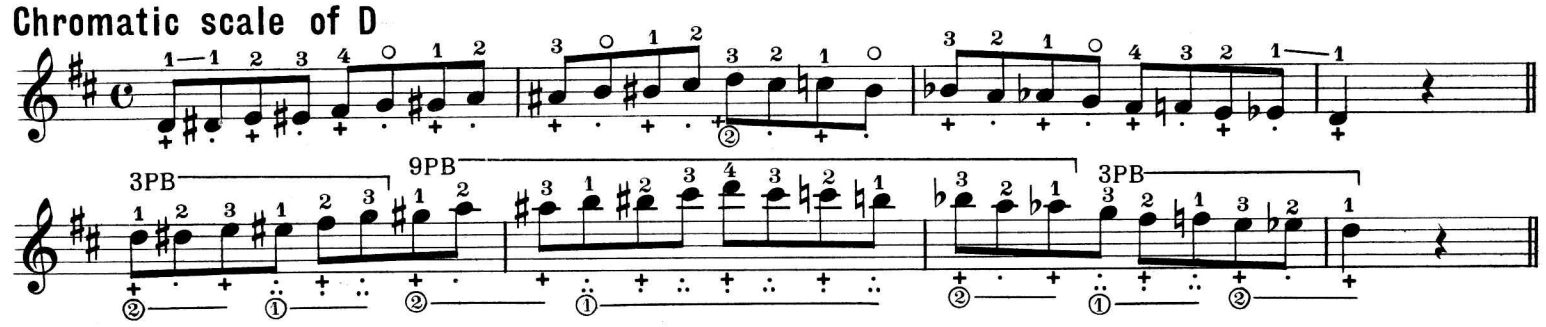
Chromatic scale of F



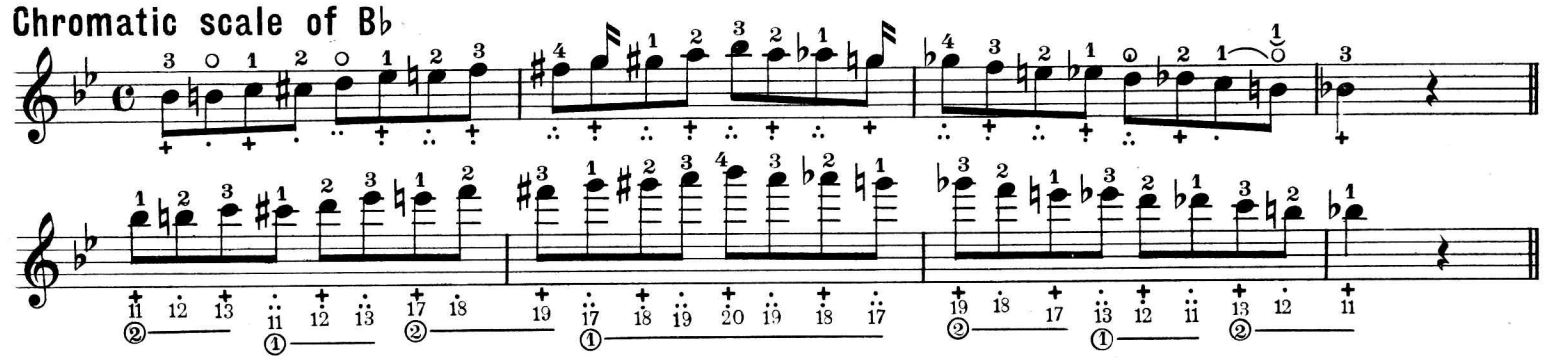
Chromatic scale of G



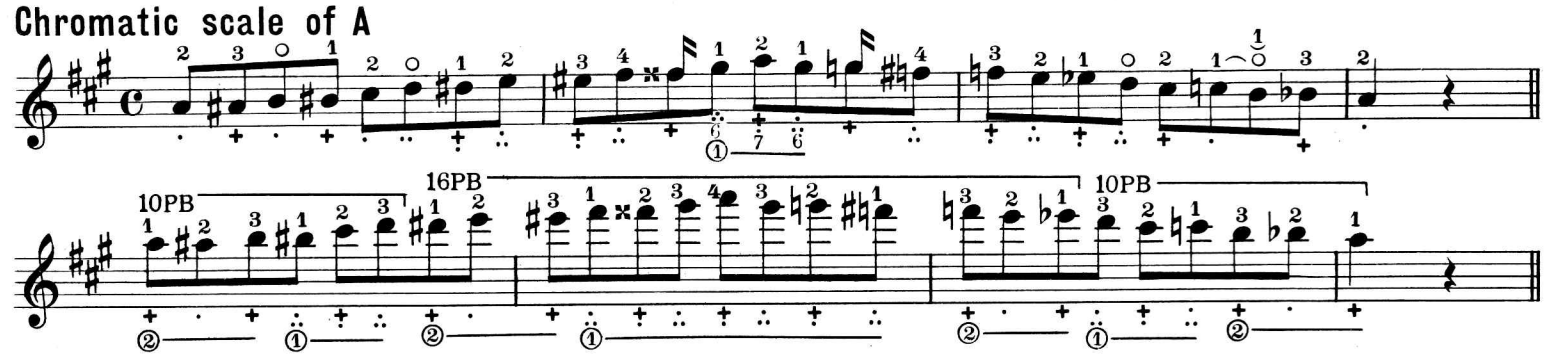
Chromatic scale of D



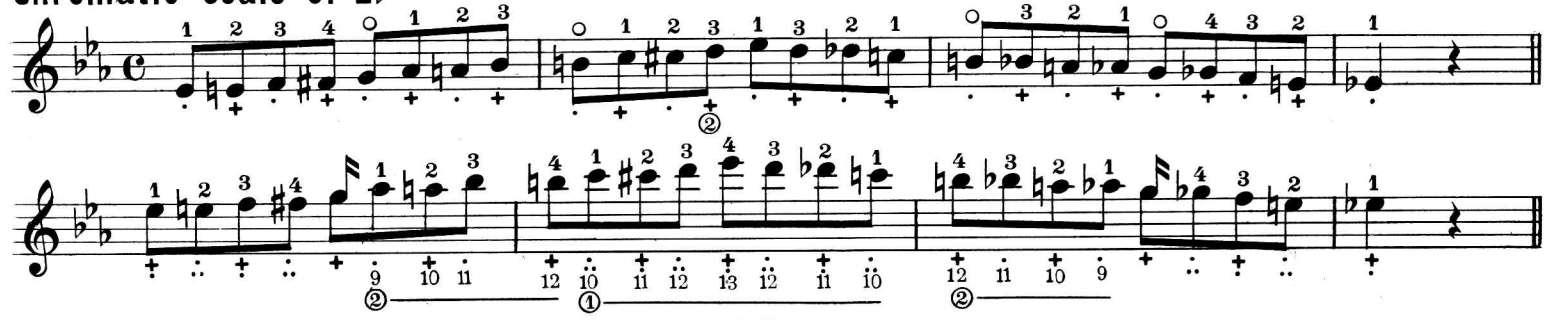
Chromatic scale of B♭



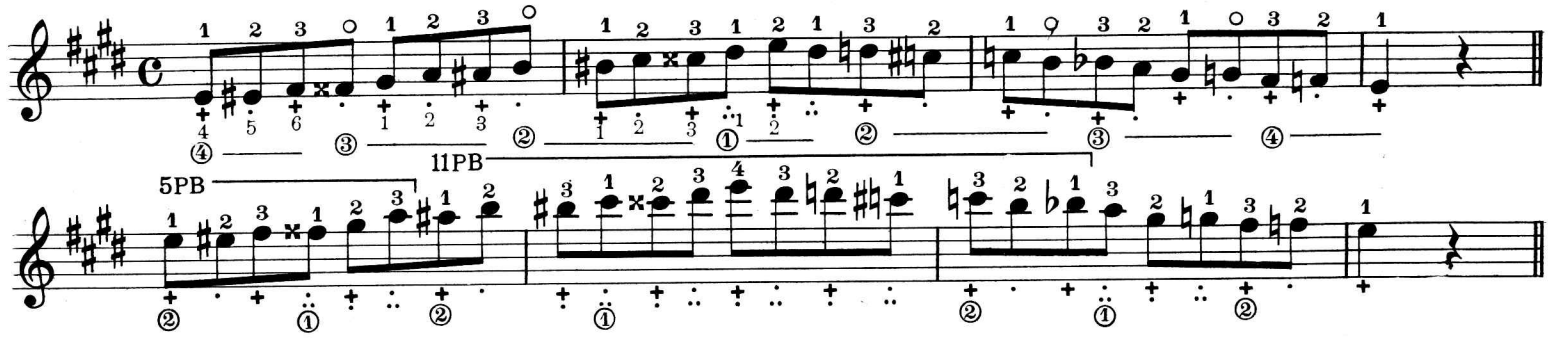
Chromatic scale of A



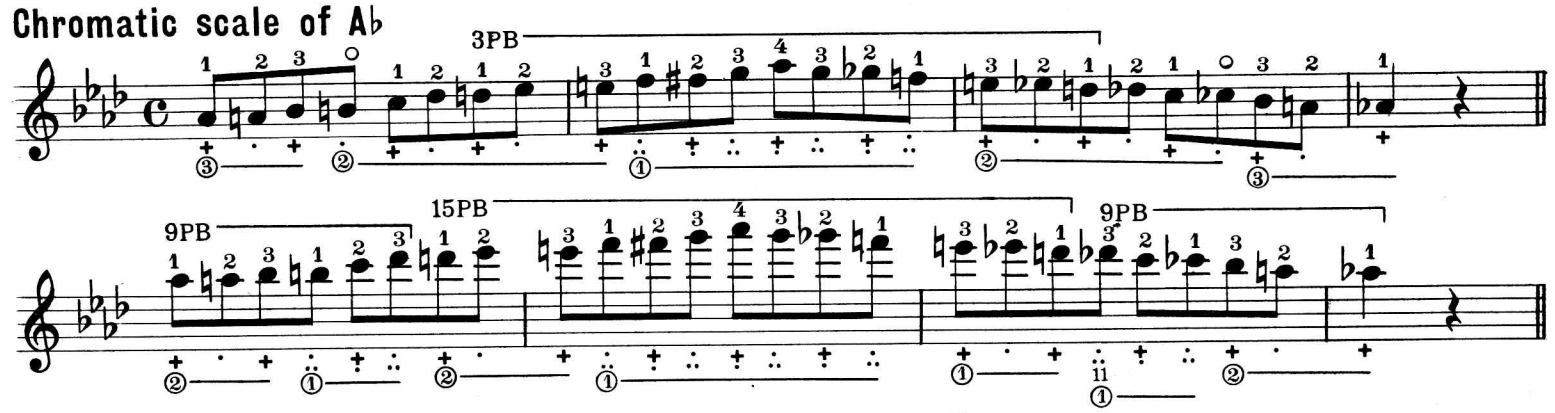
Chromatic scale of E♭



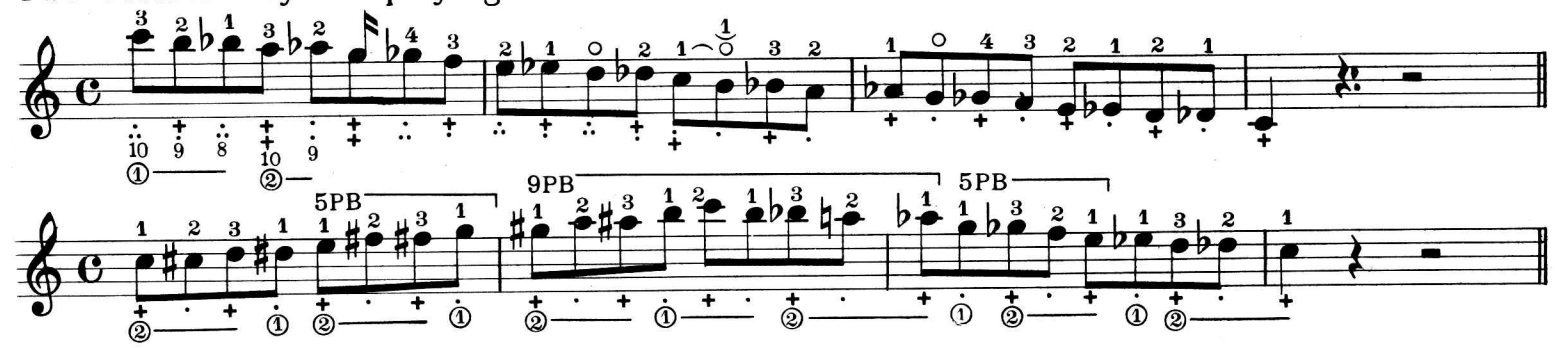
Chromatic scale of E



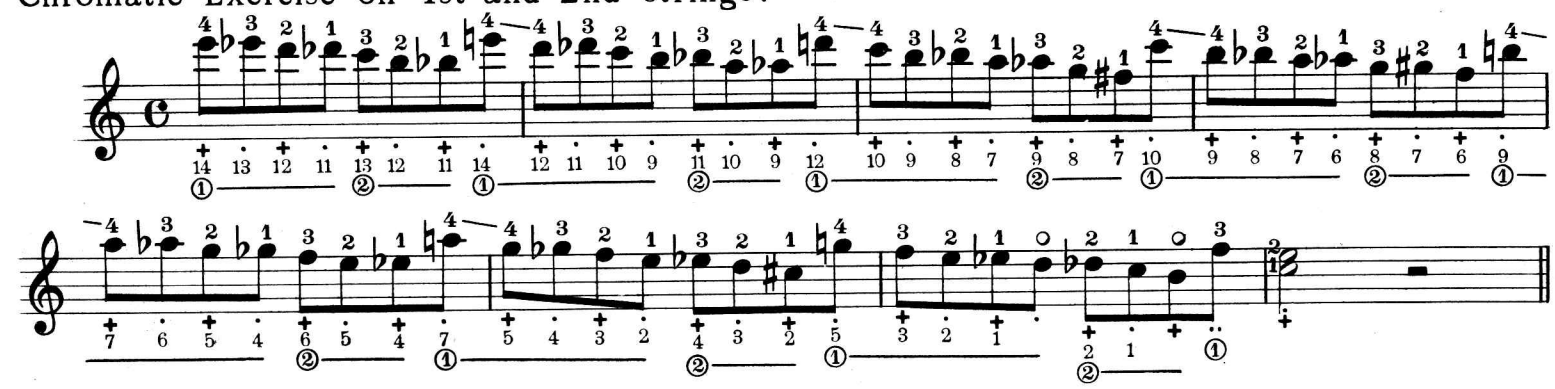
Chromatic scale of A♭



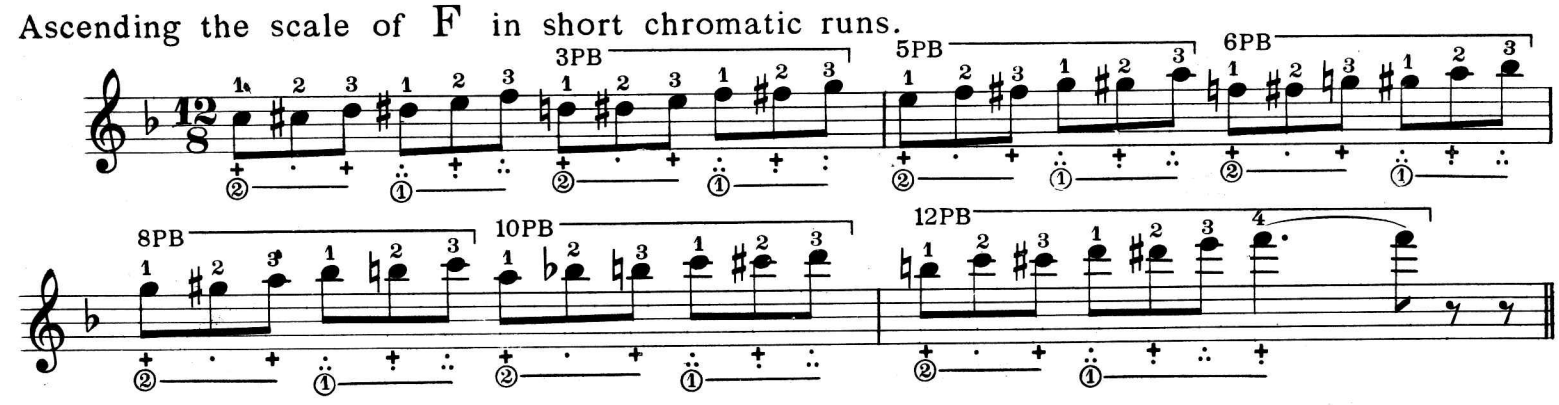
Two further ways of playing the Chromatic scale of C.



Chromatic Exercise on 1st and 2nd strings.

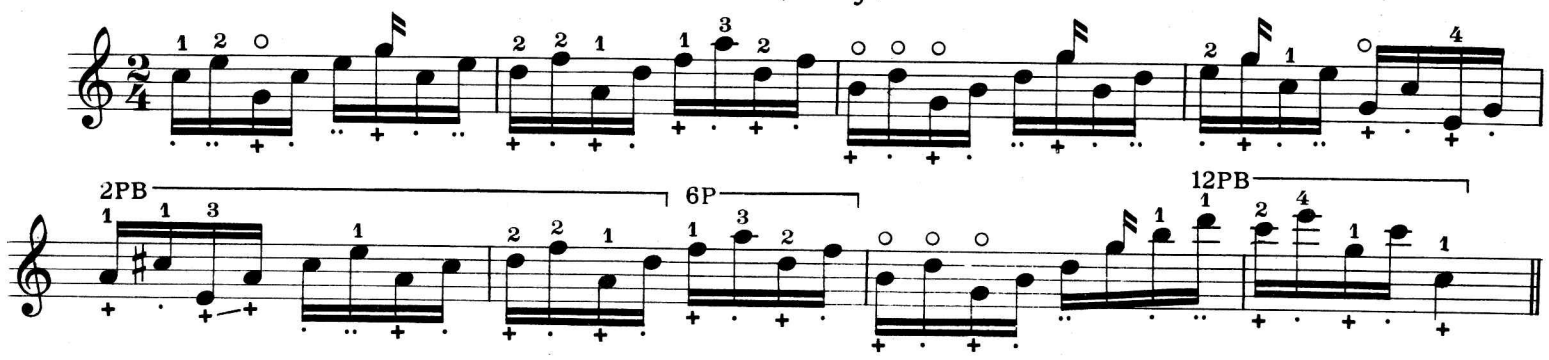


Ascending the scale of F in short chromatic runs.



EXERCISES SELECTED FOR DAILY PRACTICE

No. 1 (daily)



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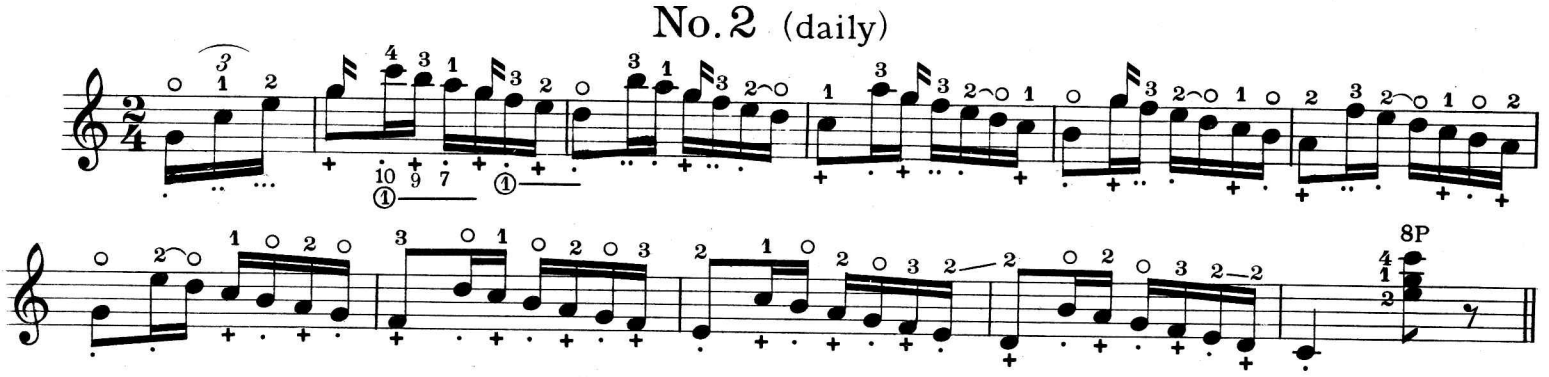

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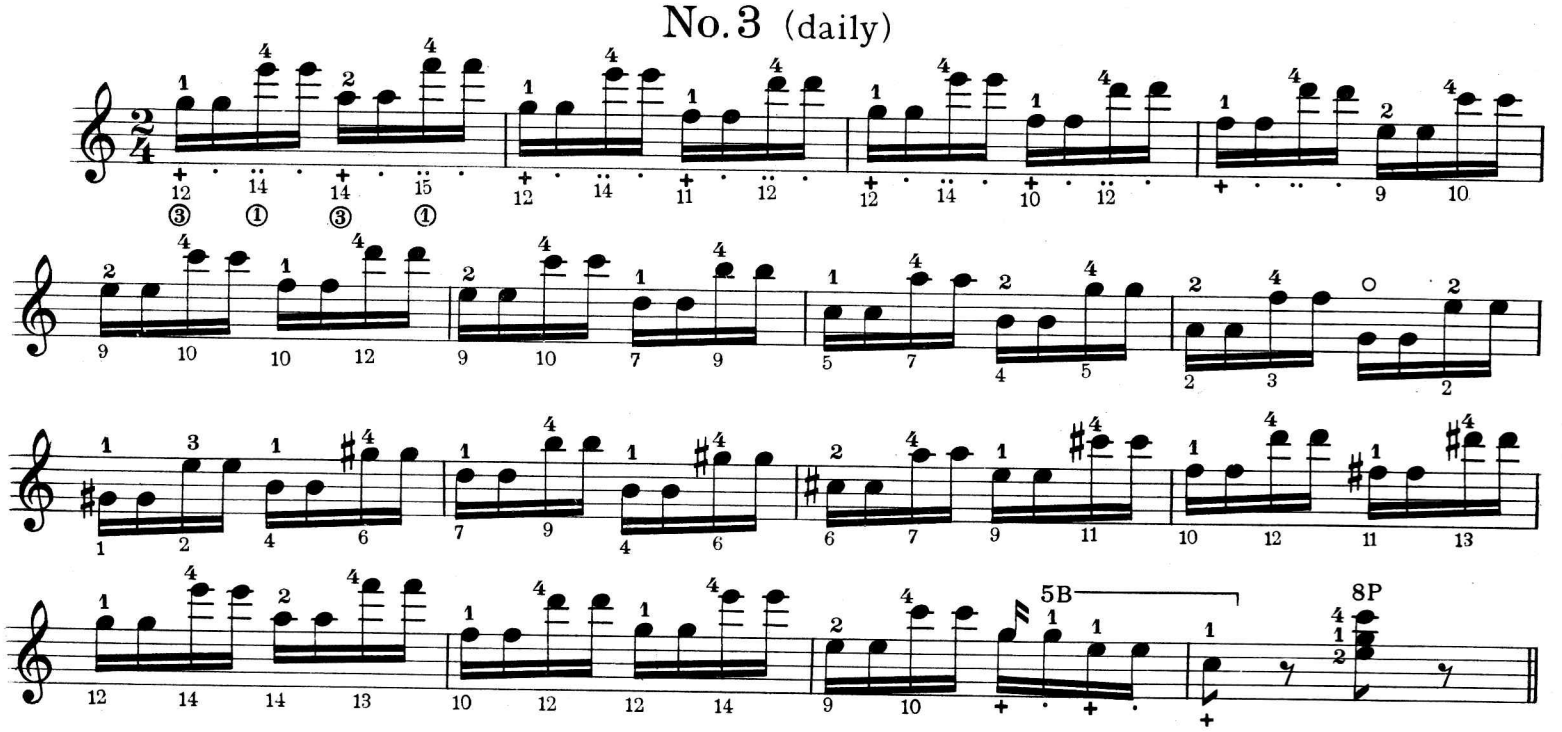

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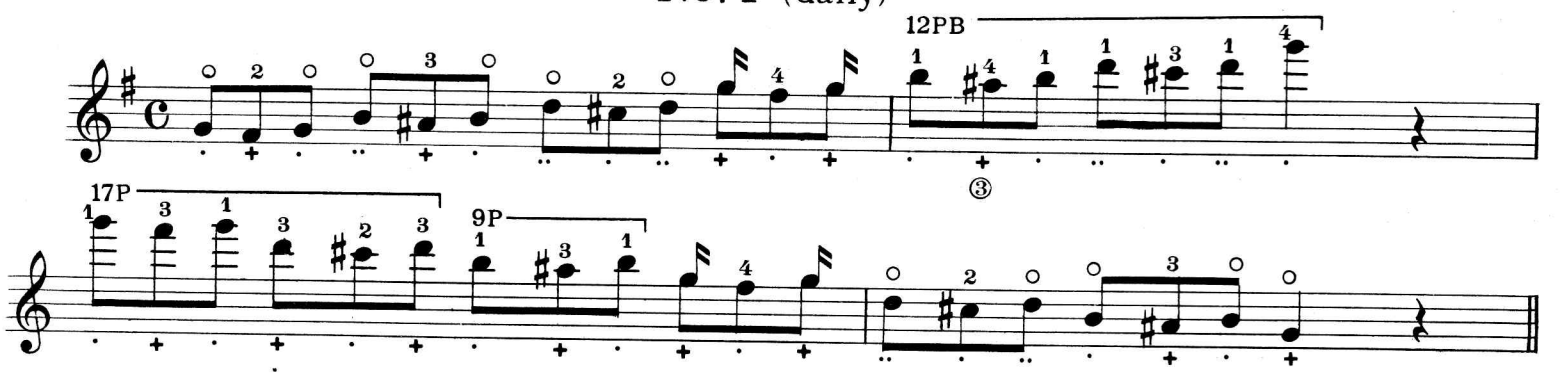

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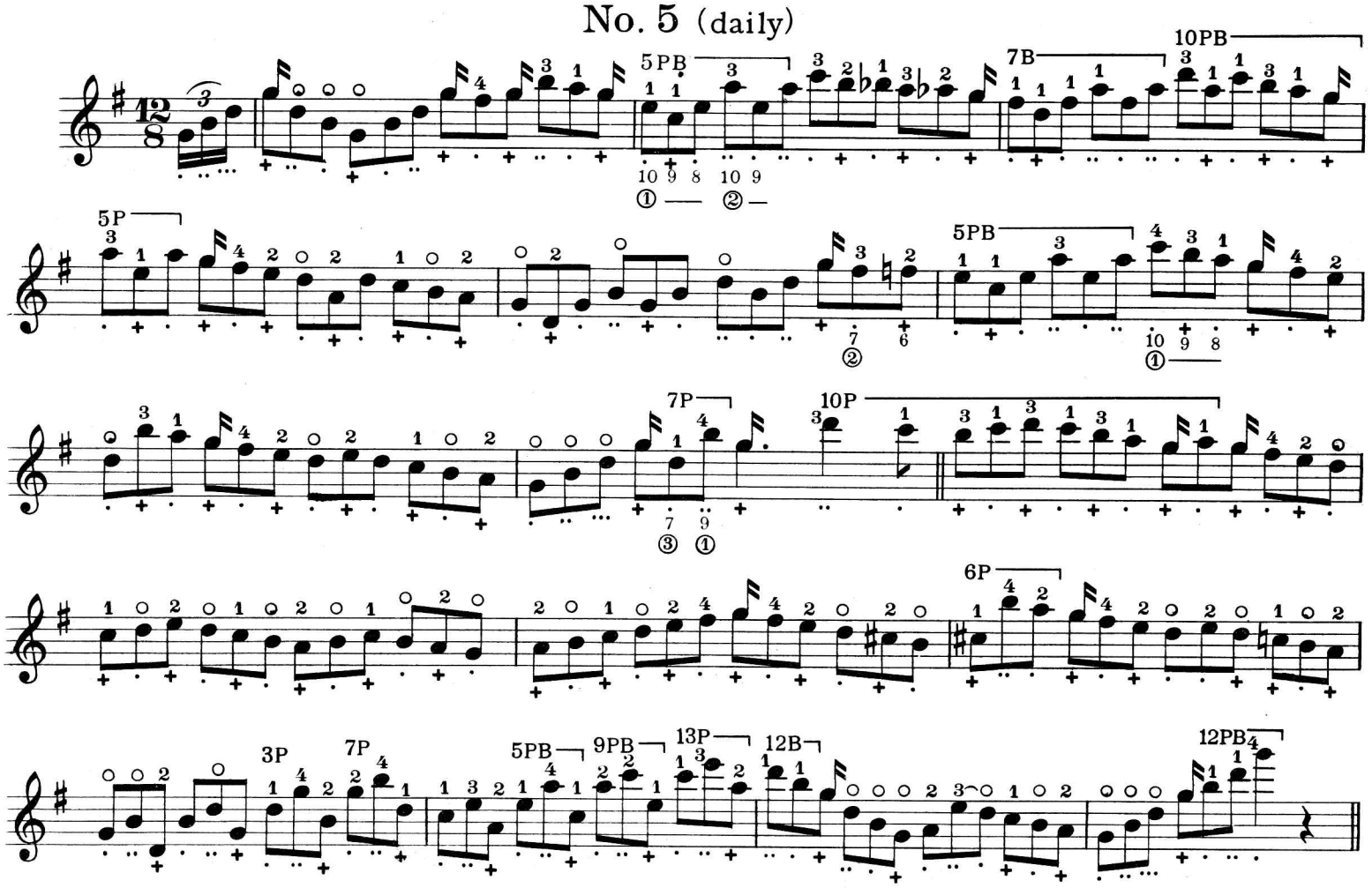

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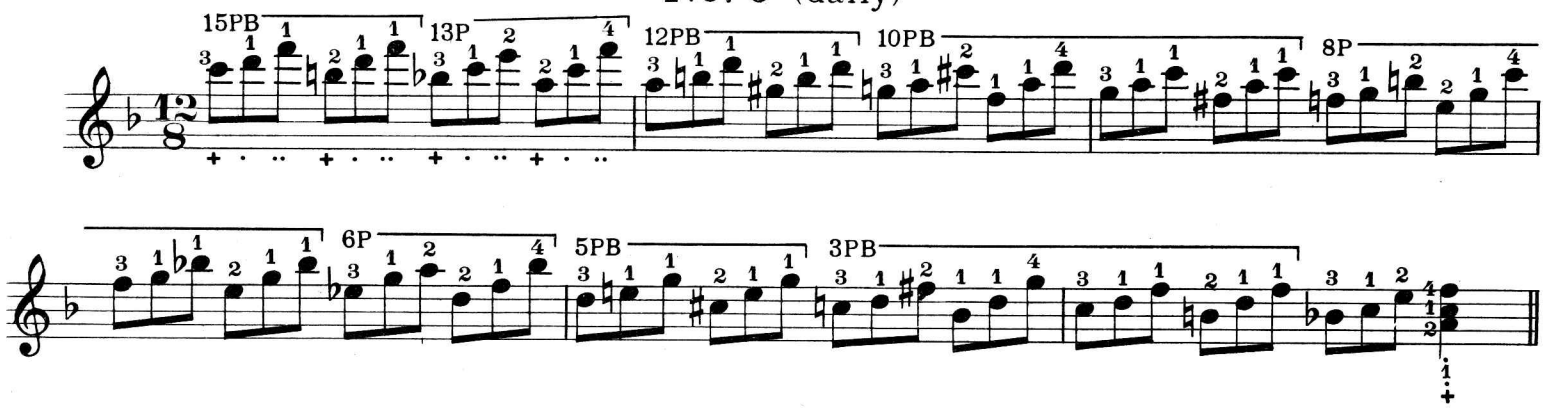

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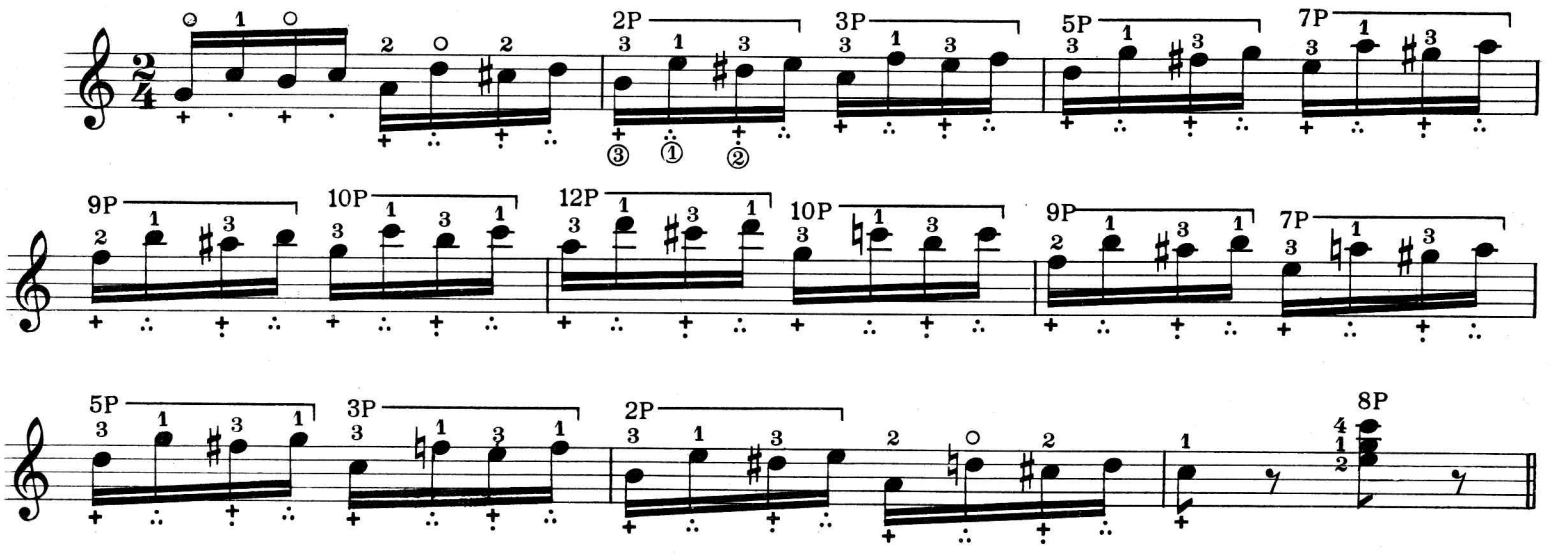

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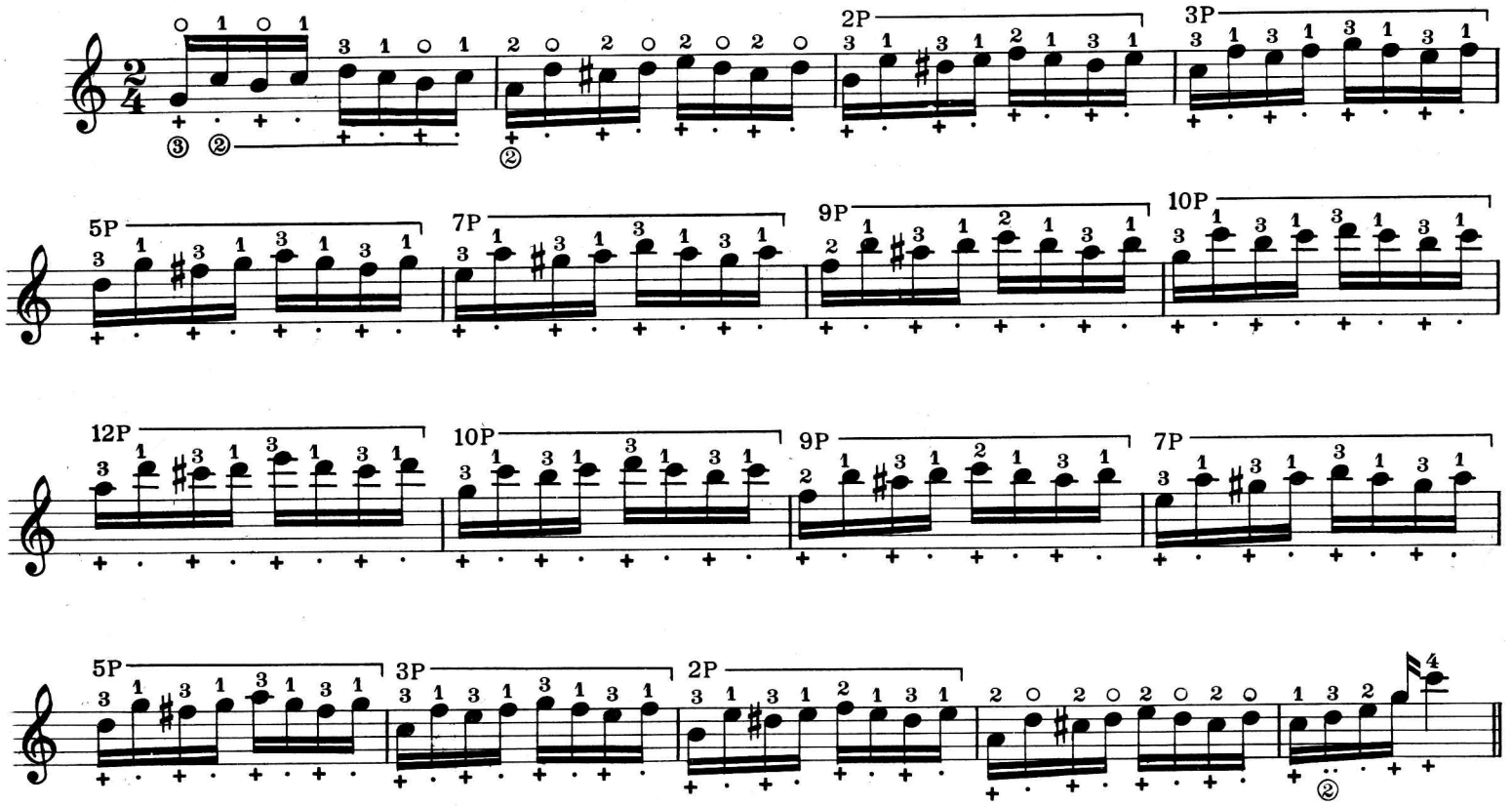

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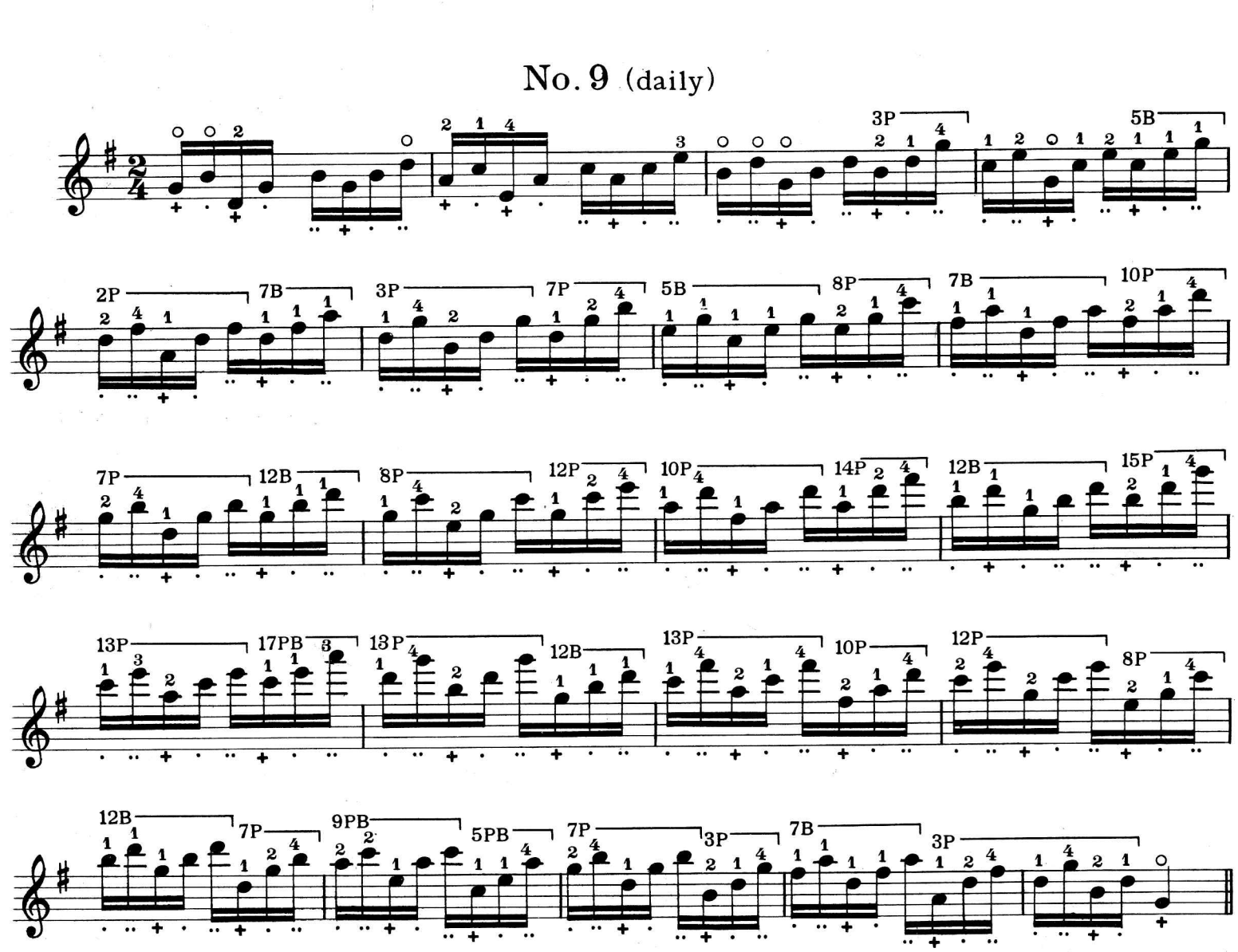

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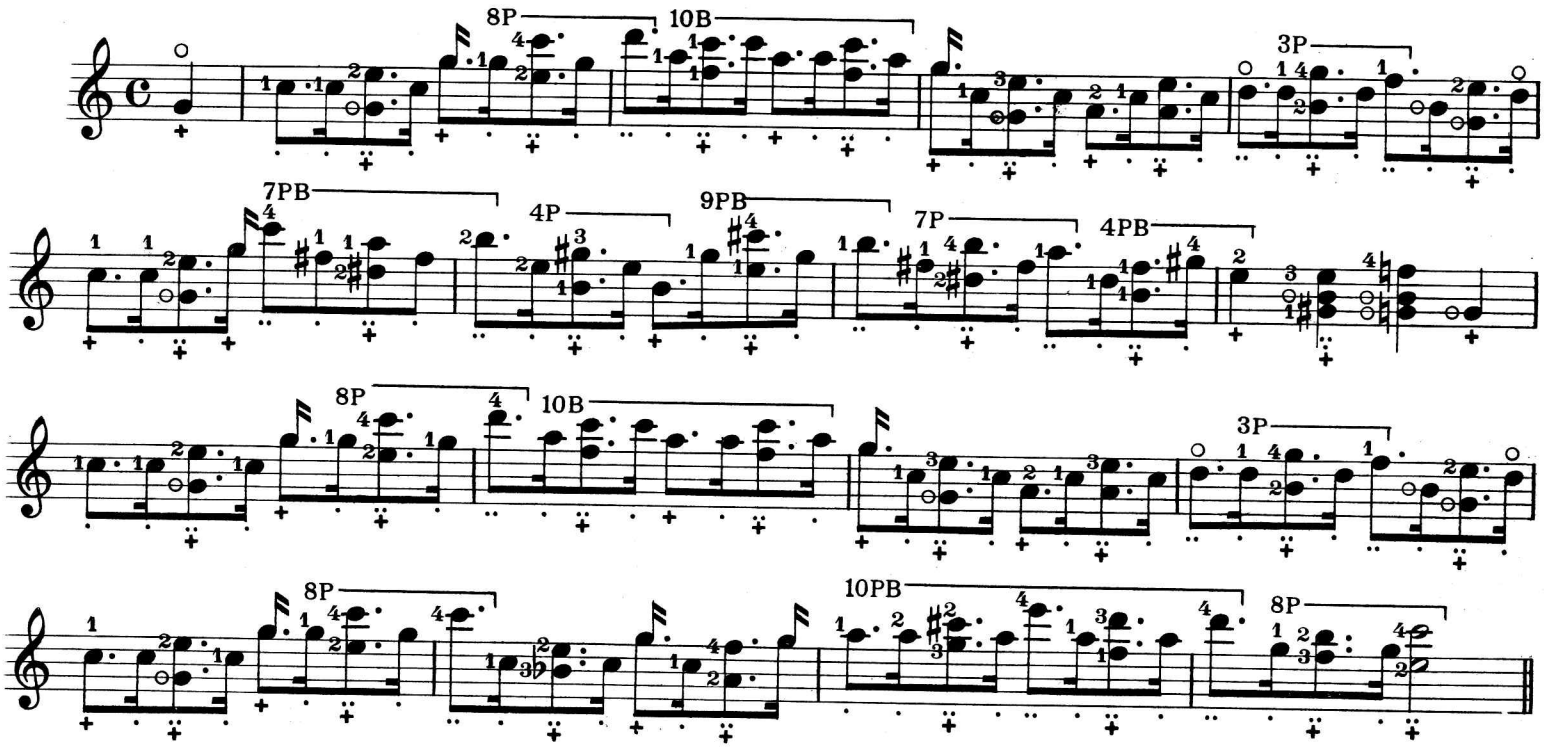

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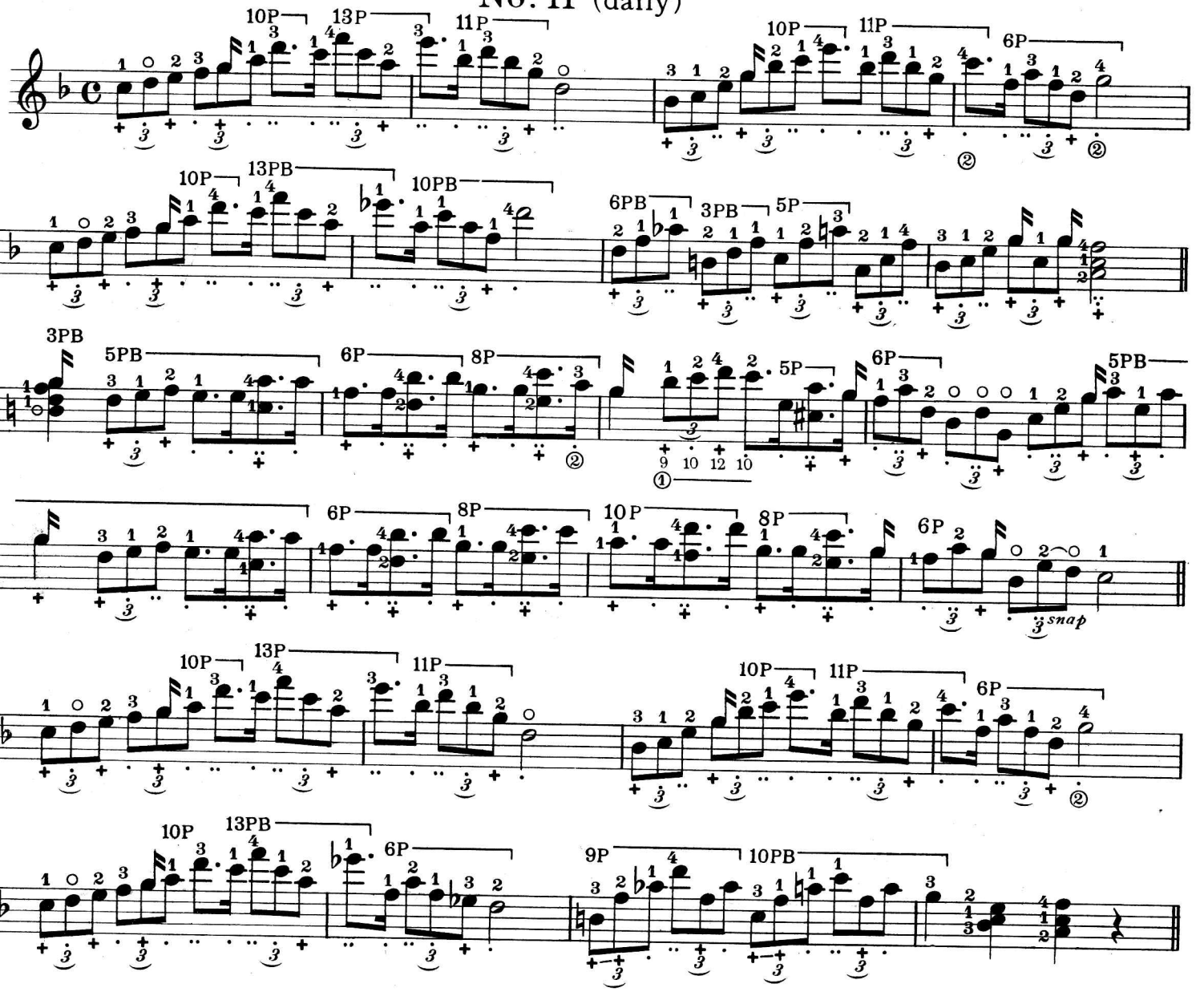

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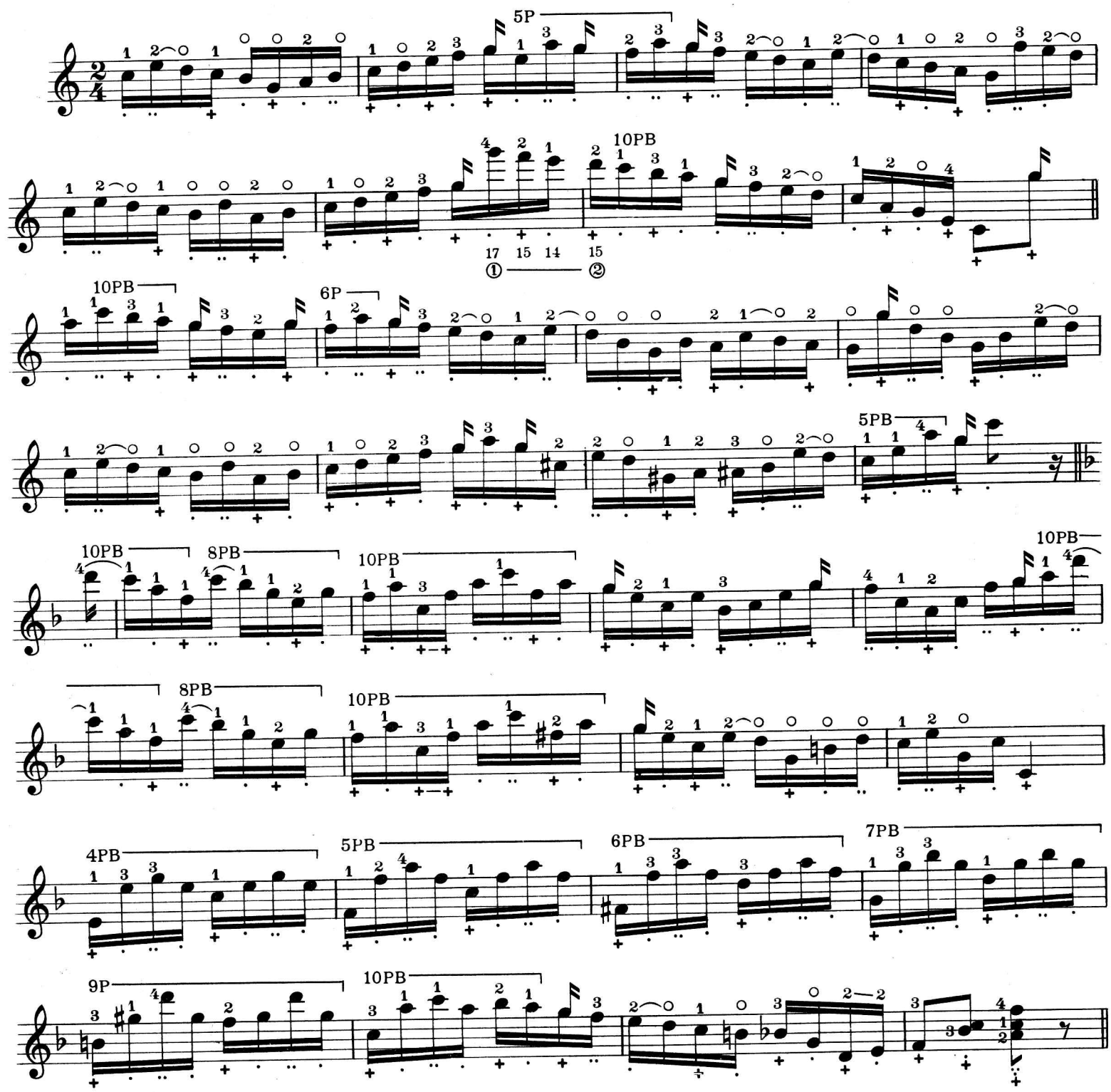
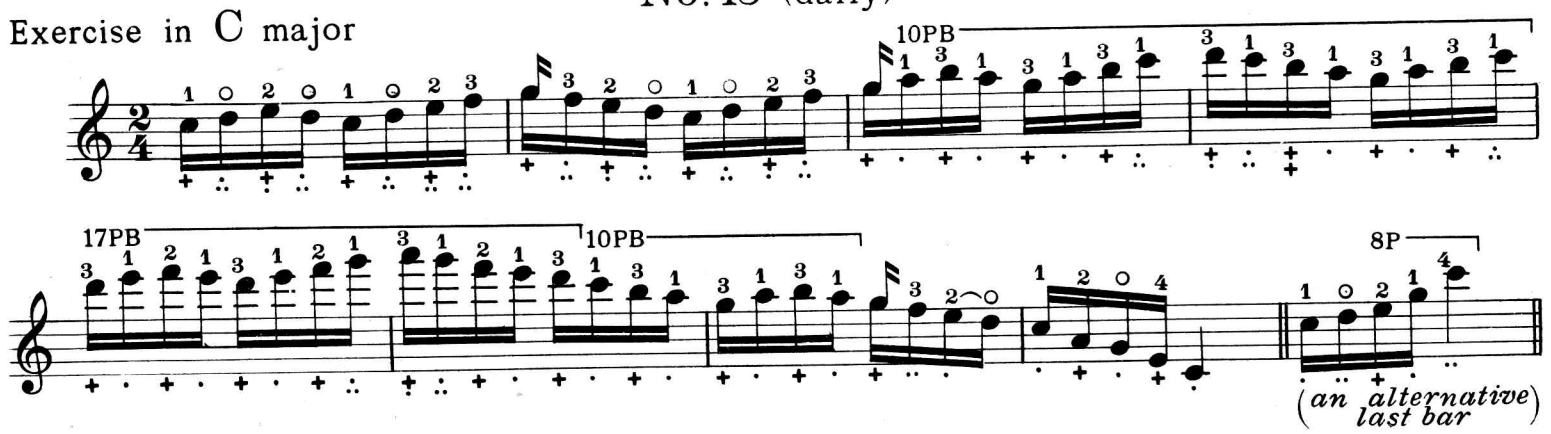


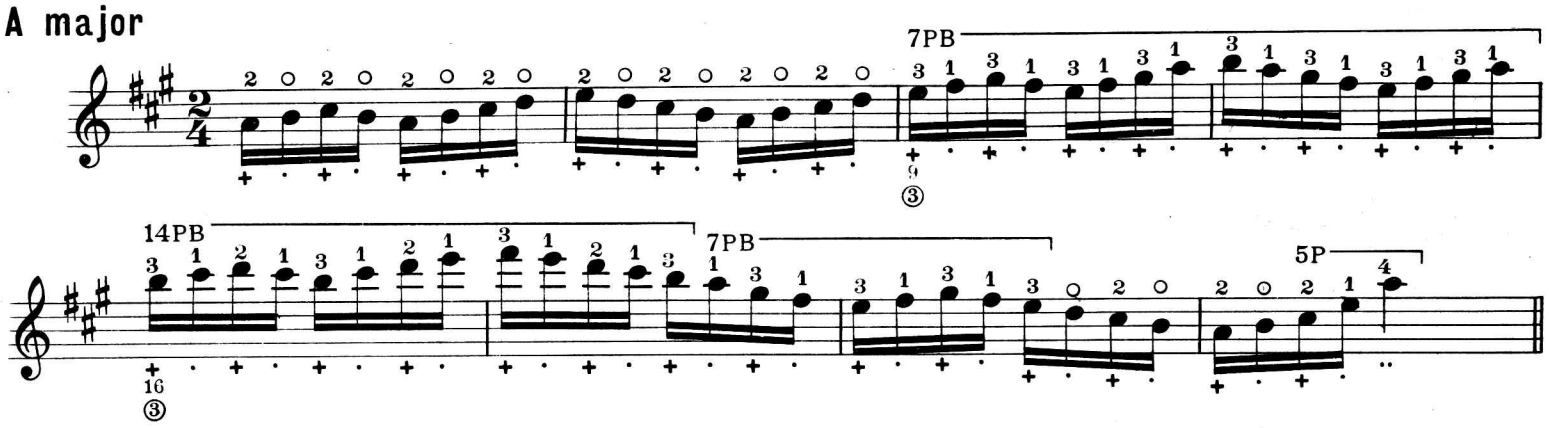
No. 13 (daily)

Exercise in C major



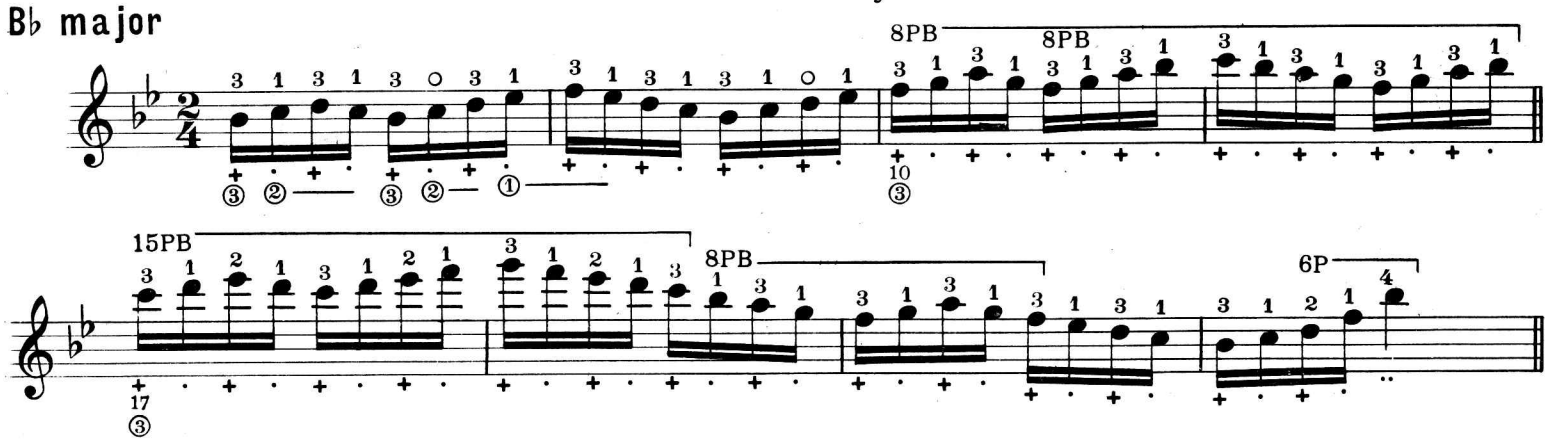
No. 14 (daily)

A major



No. 15 (daily)

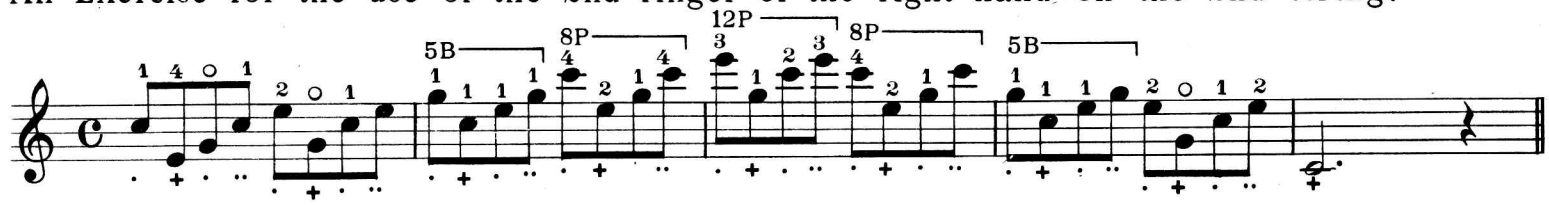
B♭ major



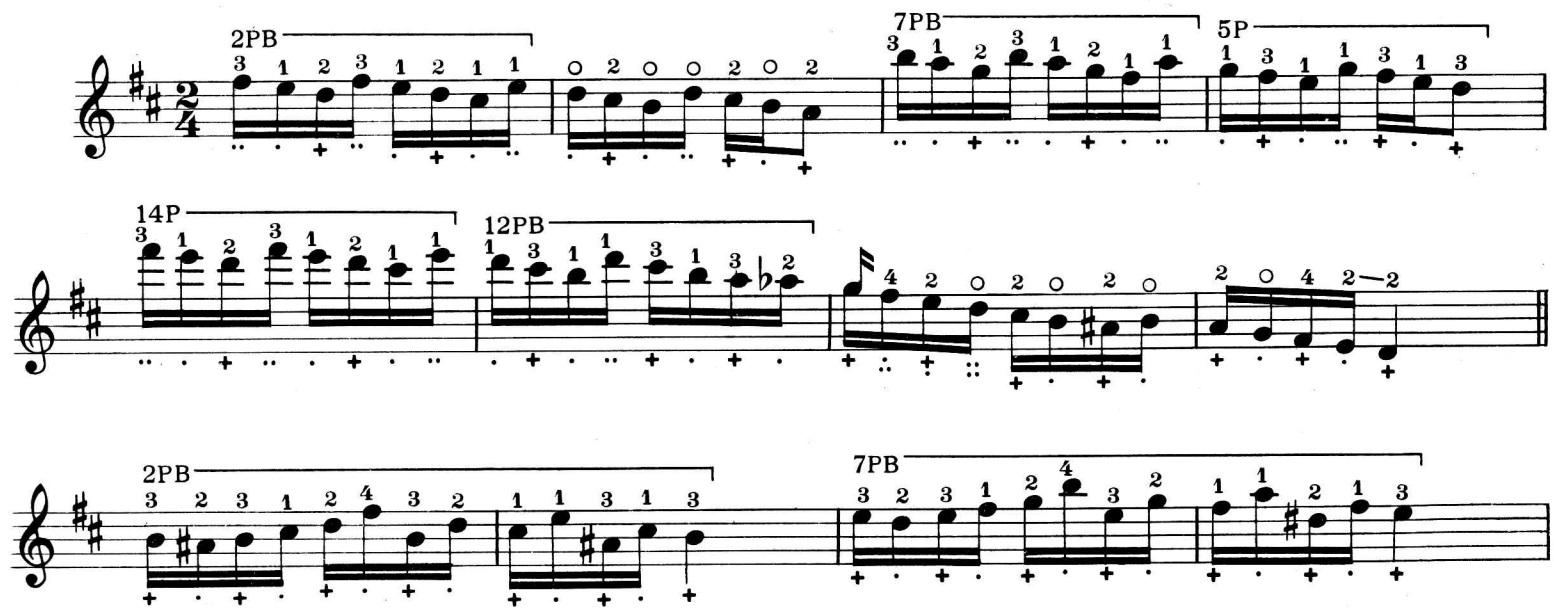
When the student has mastered the last example he will be able to play the same exercise in any key above B♭ within the range of the banjo.

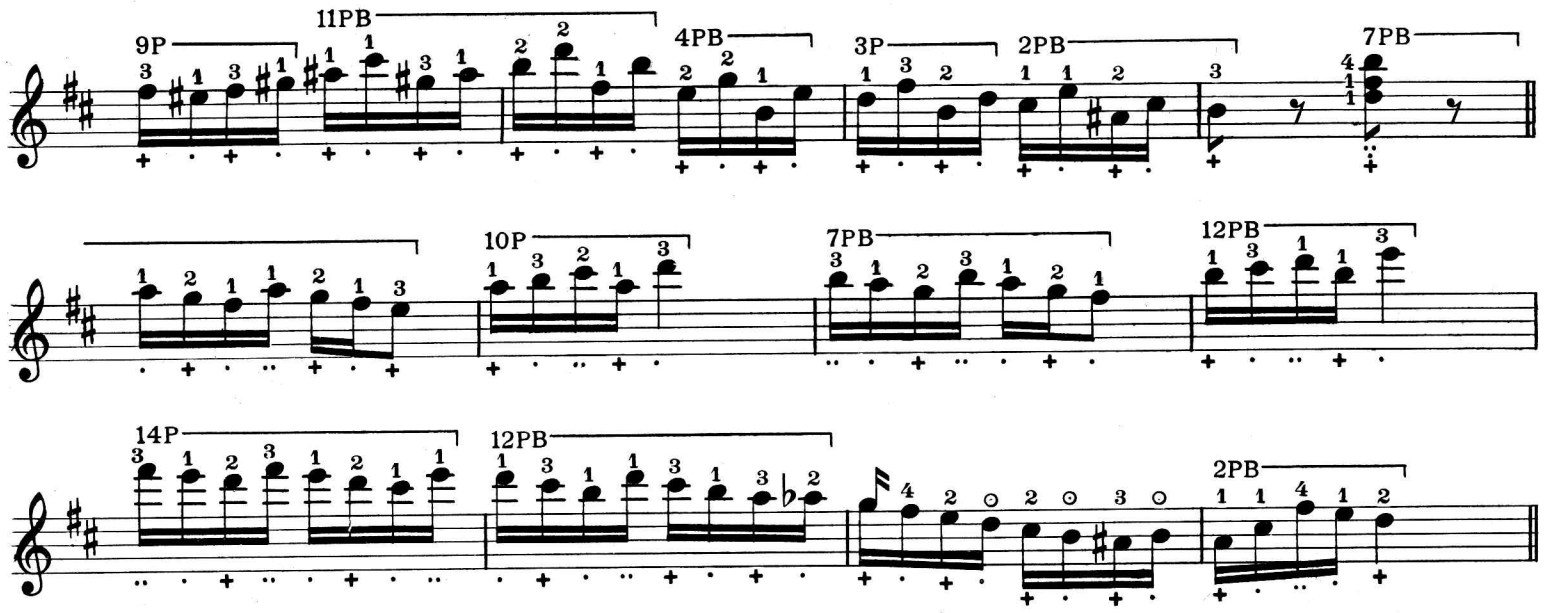
No. 16 (daily)

An Exercise for the use of the 2nd finger of the right hand on the 2nd string.

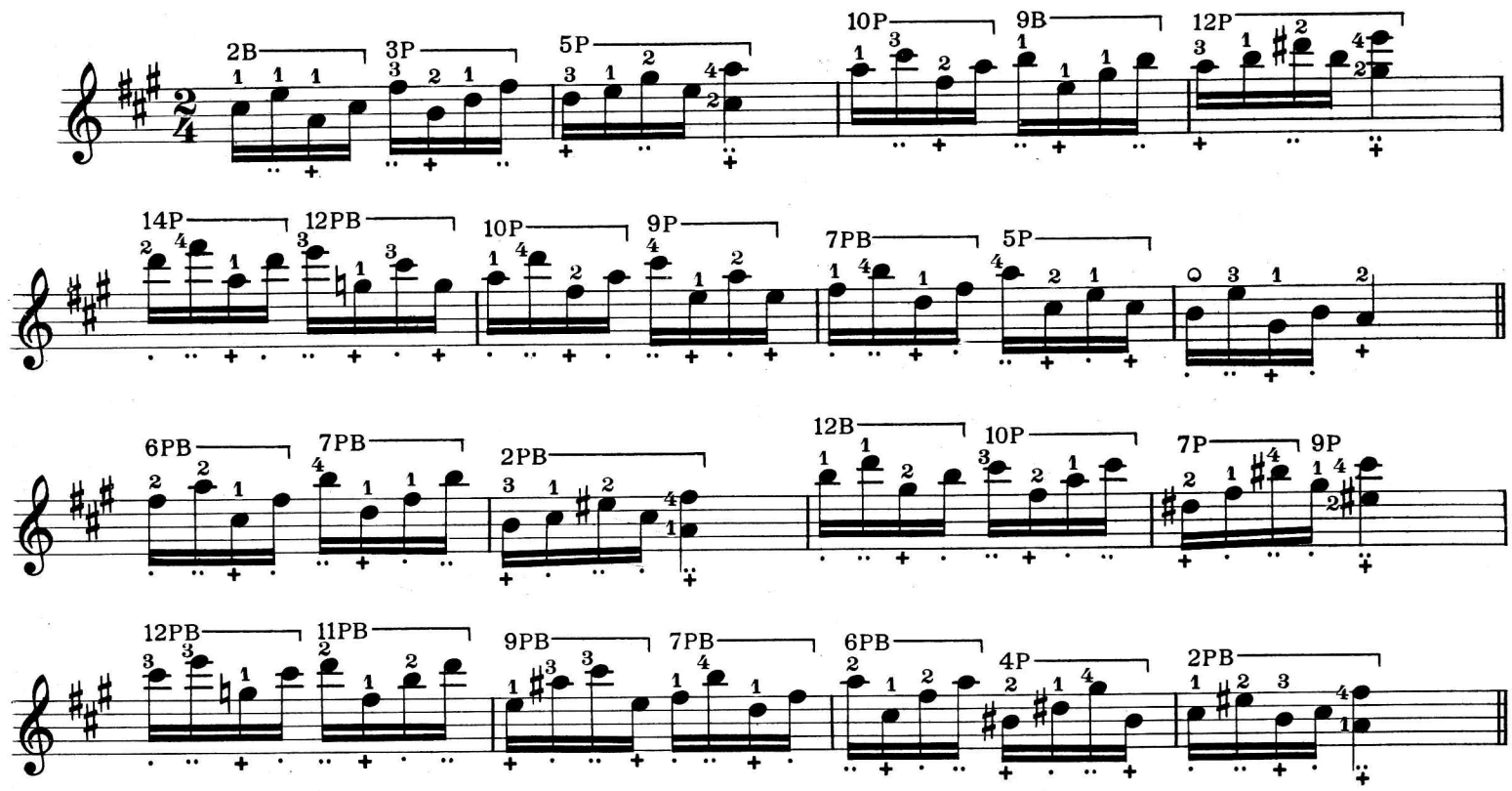


No. 17 (daily)

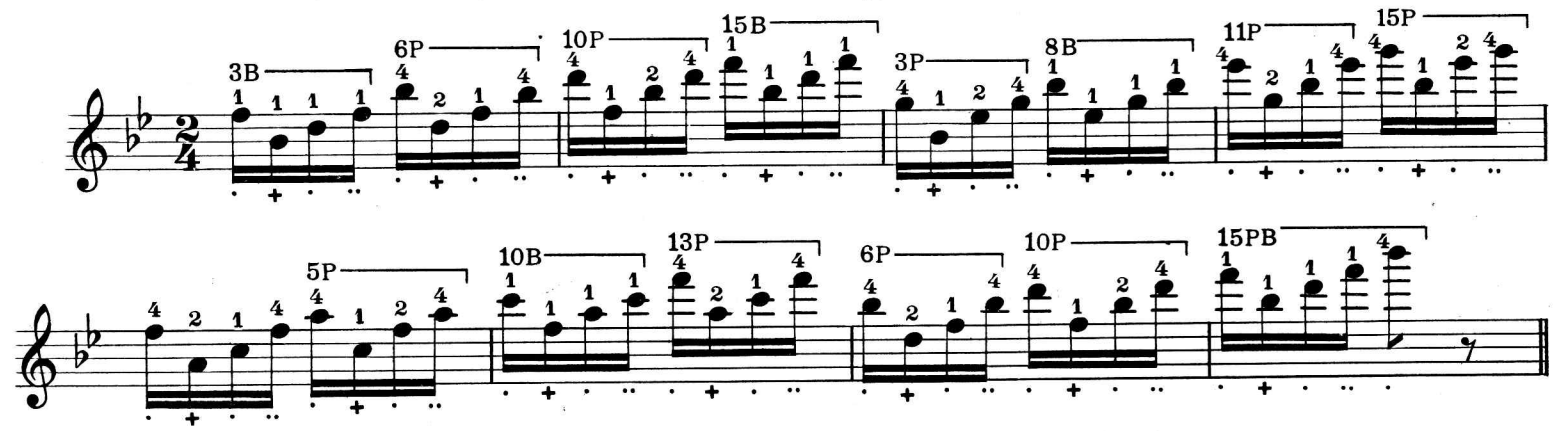




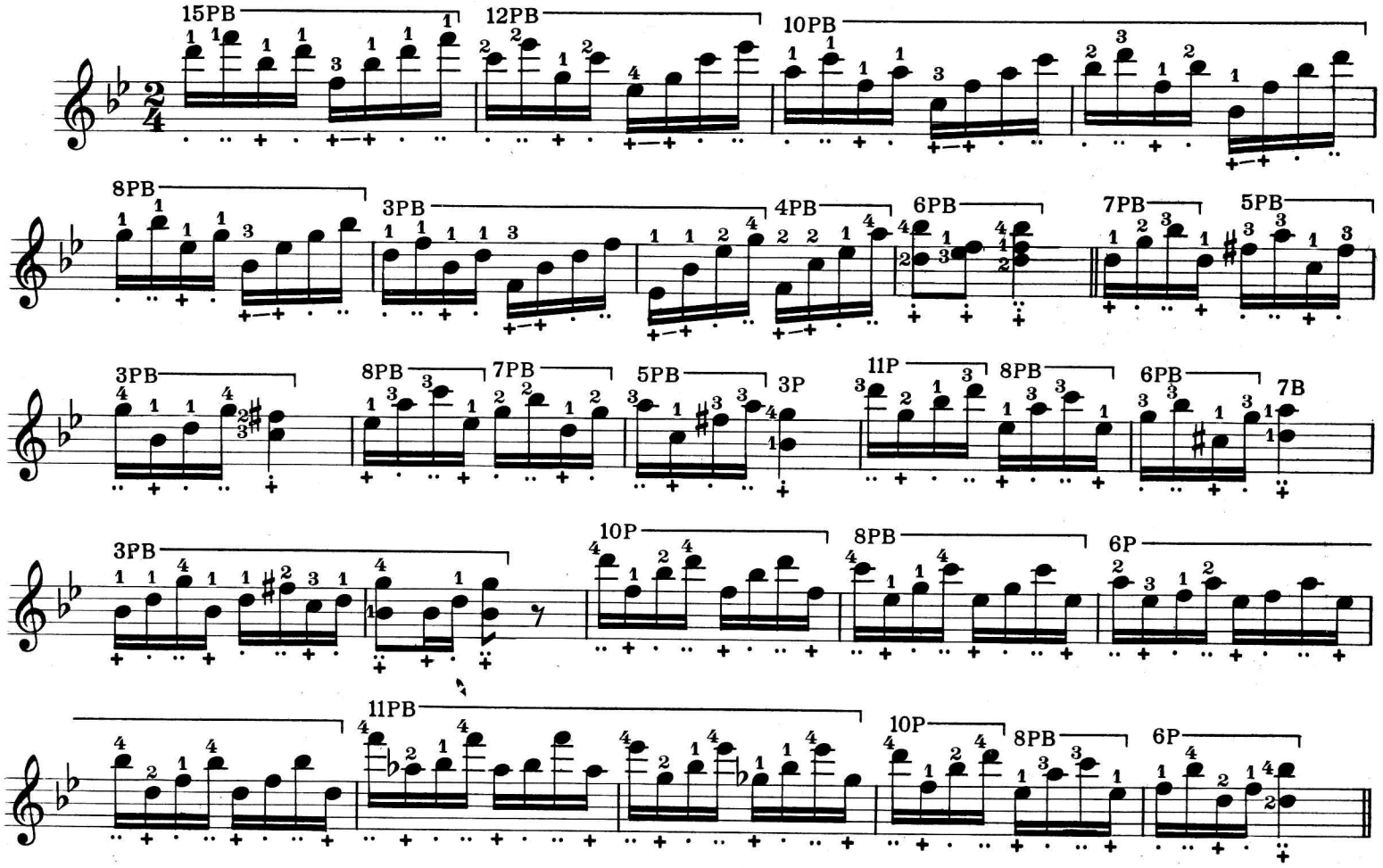
No. 18 (daily)



No. 19 (daily)



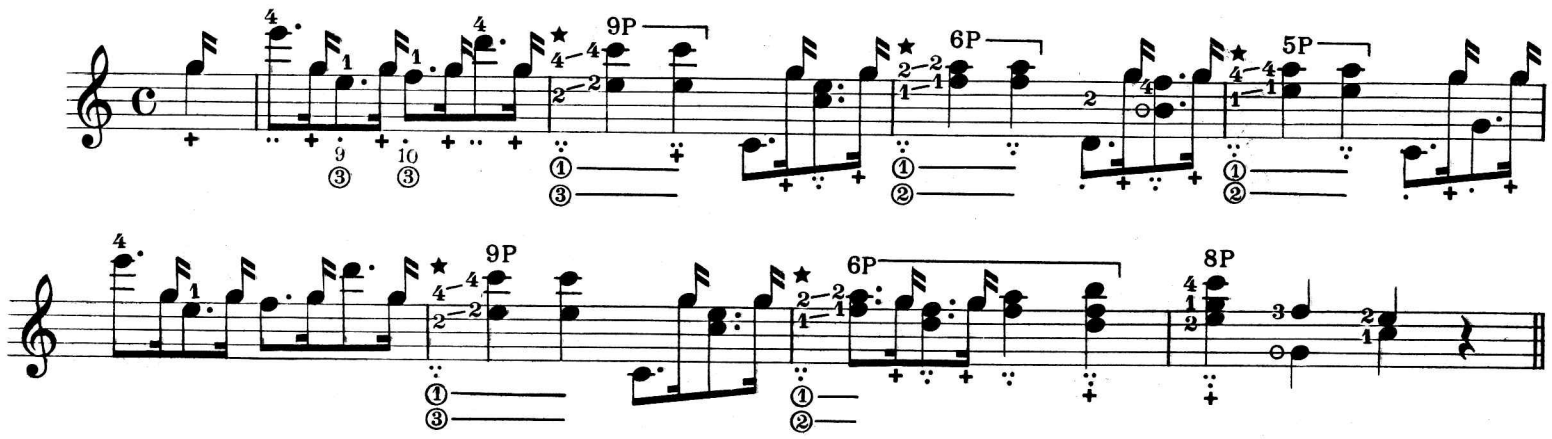
No. 20 (daily)



The following eight bars are part of a movement in *"Mauna Loa"* a banjo solo, in which there are slides that may confuse anyone who does not know how they should be played. They are in the 2nd, 3rd, 4th, 6th and 7th bars, and are marked with an asterisk (★). They should be played thus,— place fingers of the left hand on the strings as marked, 4 or 5 frets below the position and strike the strings, at the same time as you would if you were playing the actual notes, then slide slowly up in time to play the second chord.

This will give an Hawaiian Guitar effect, place a cork between the Perch and the Vellum, near the bridge, not too tightly fitted, and the resultant slides will be much better.

EXAMPLE OF THE SLIDE



Finger Tremolo

Chord Tremolo, Melody Tremolo with thumb accompaniment and Brushing the strings

Tremolo is produced by striking one or more strings rapidly backward and forward with the first or second finger of the right hand. This obtains as near as possible the effect of sustained notes or sounds.

CHORD TREMOLO

The student should first place the thumb of his right hand on the vellum near the 5th string, arch the hand over the strings and glide the first or second finger lightly "to and fro" across the strings.

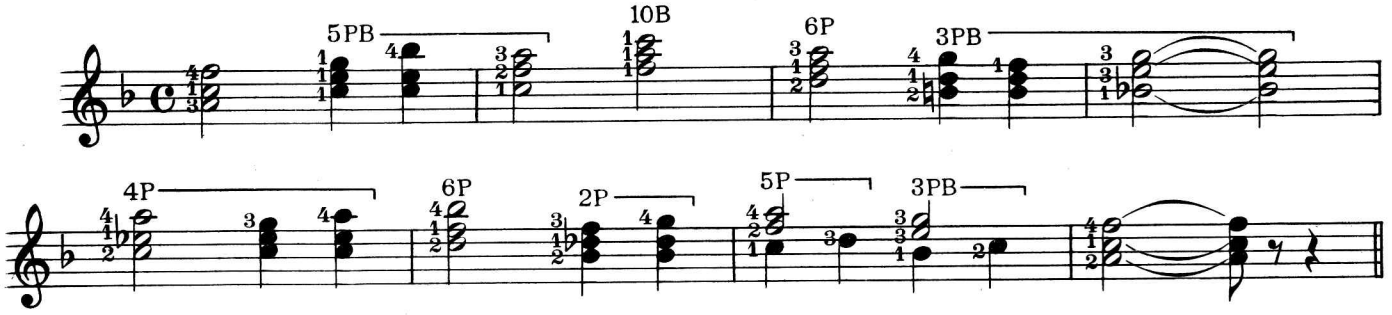
MELODY TREMOLO
with thumb accompaniment

Place the tip of the 3rd finger of the right hand on the vellum below the strings and tremolo the melody on the first string while playing the accompanying notes with the thumb.

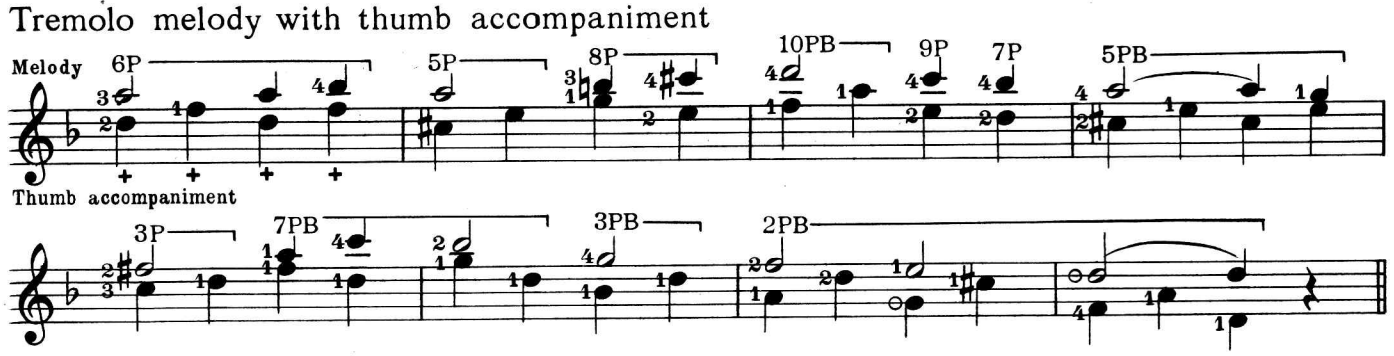
BRUSHING THE STRINGS

This effect is obtained by resting the right arm four or five inches above the wrist on the rim of the banjo about four inches from the tail-piece, and brushing the strings lightly with the first or second finger. The palm of the hand should be flat against the strings.

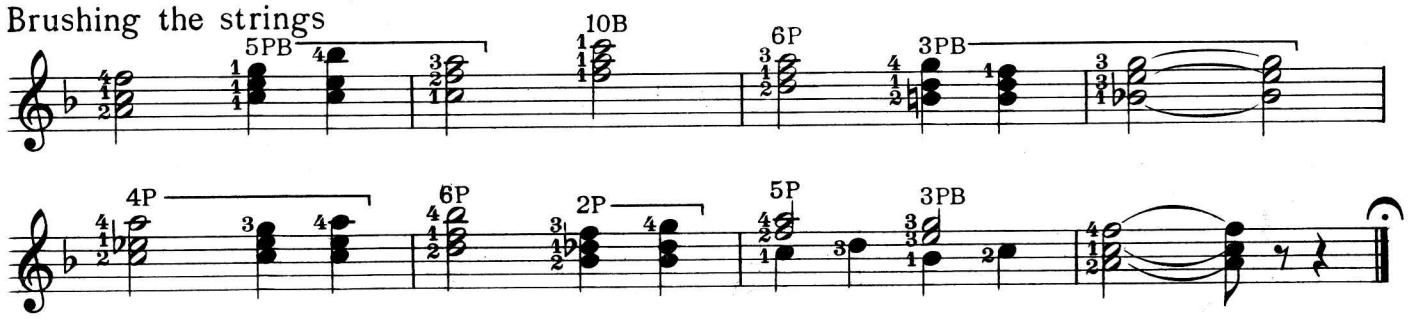
The exercise below combines the three effects.



Tremolo melody with thumb accompaniment



Brushing the strings



AN OLD FASHIONED BREAKDOWN

8P

8P

Fine

Thumb
Rasp

OTTAWA MARCH

Tempo di Marcia M.M. ♩ = 116

1st Banjo

2nd Banjo

f

mf

4PB

7B

5PB

8P

6P

f

8P

8P

1

2

mf

4PB

7B

4PB

5PB

4PB

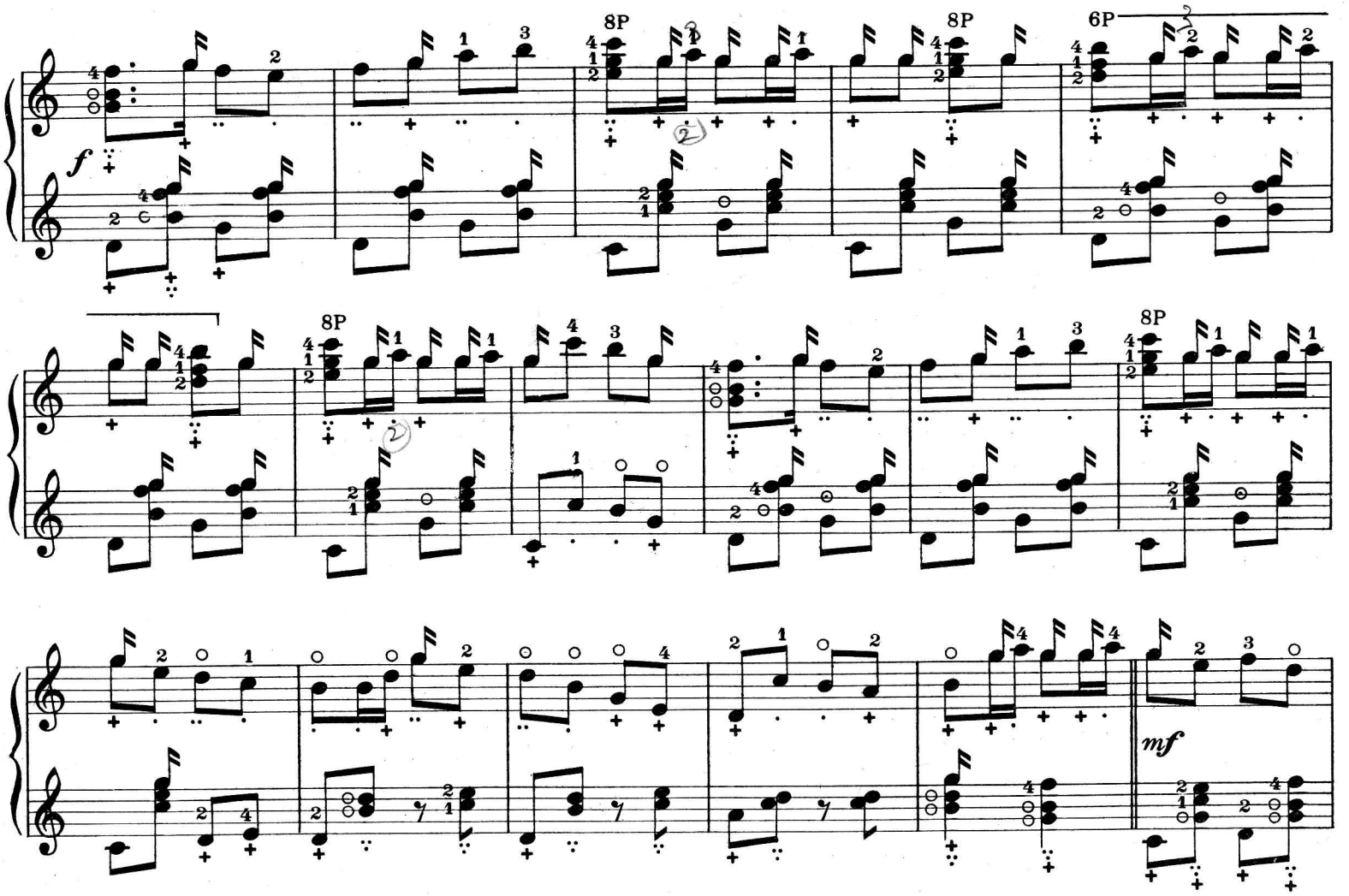
5P 3P 3PB 2PB

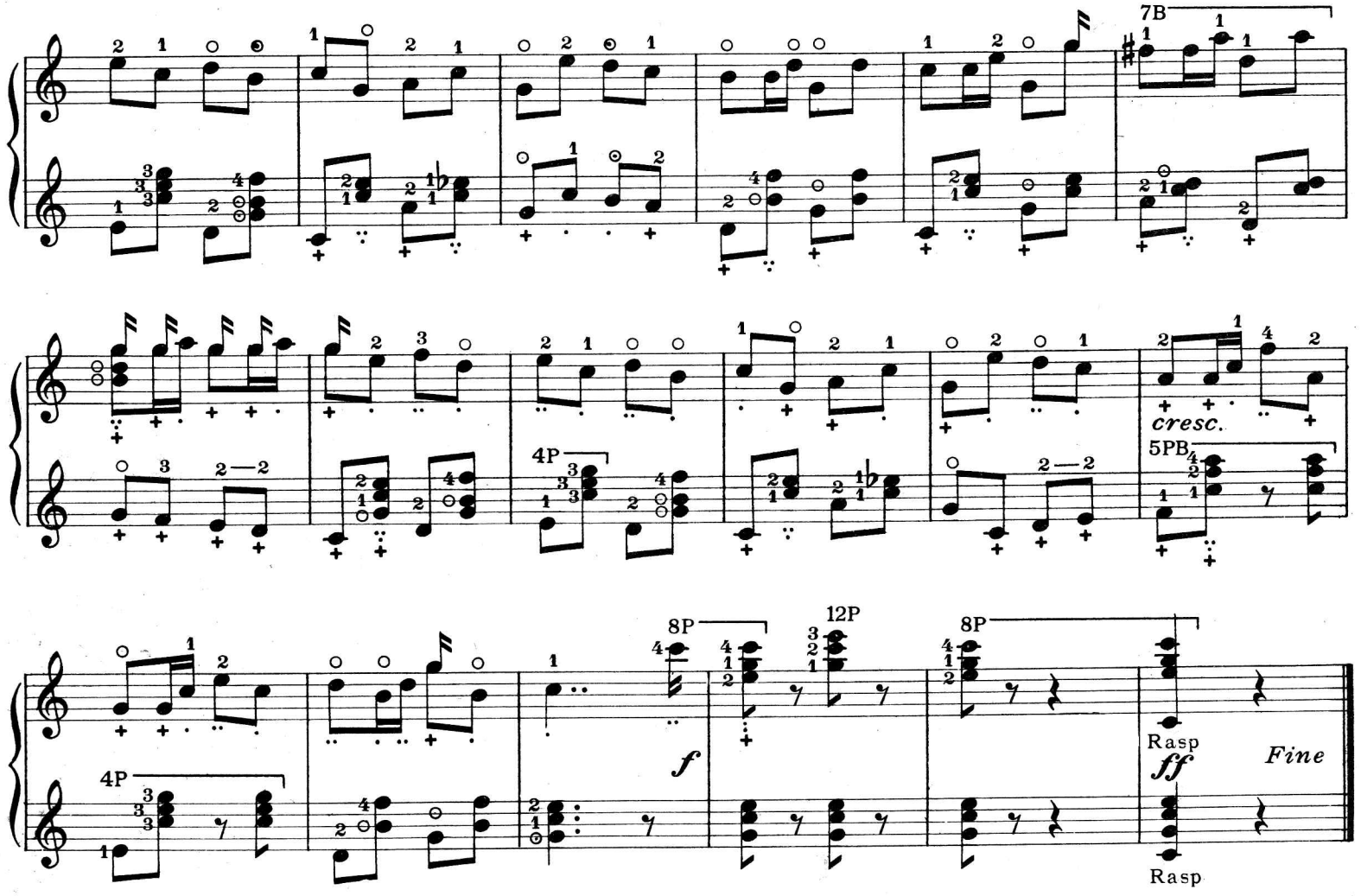
8P 6P 3PB 2P

1 2

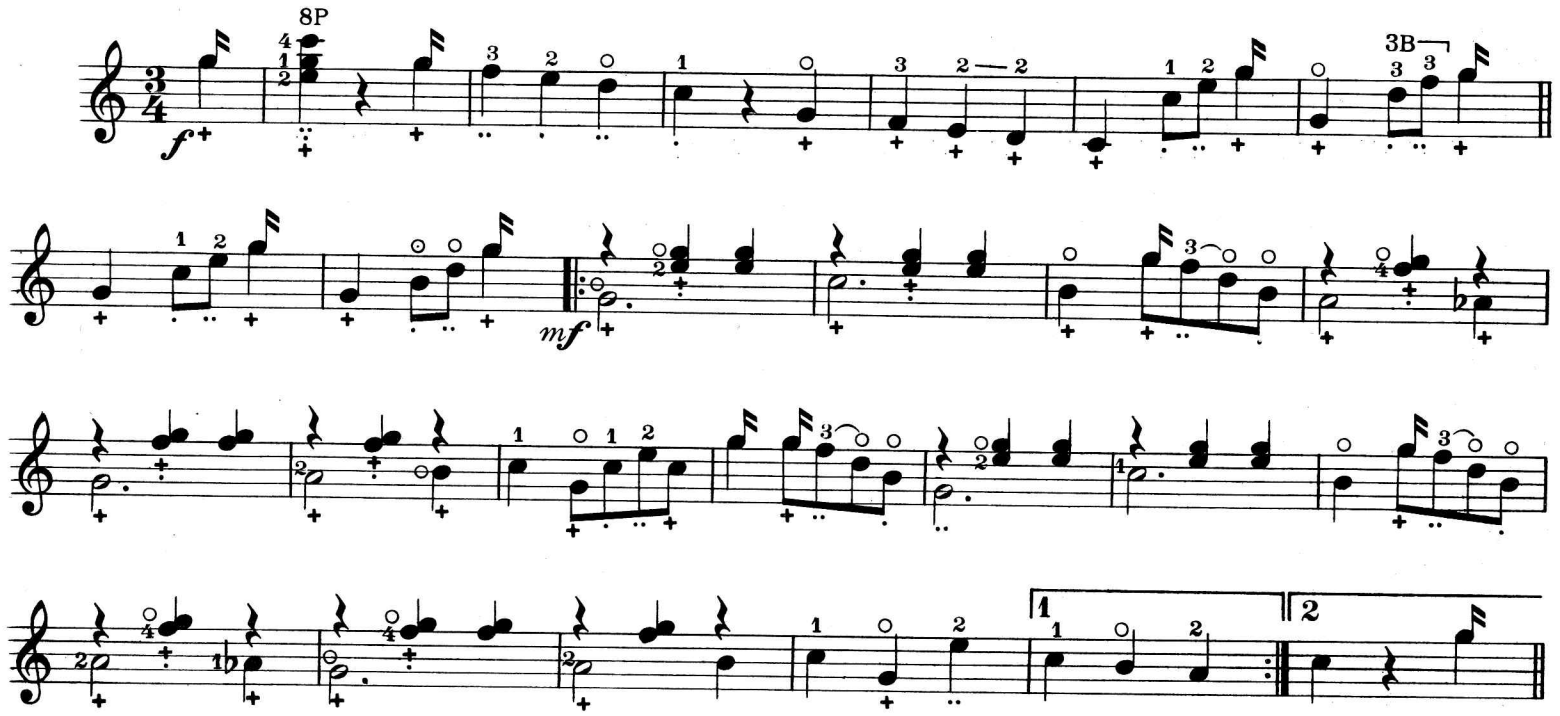
mf 4PB

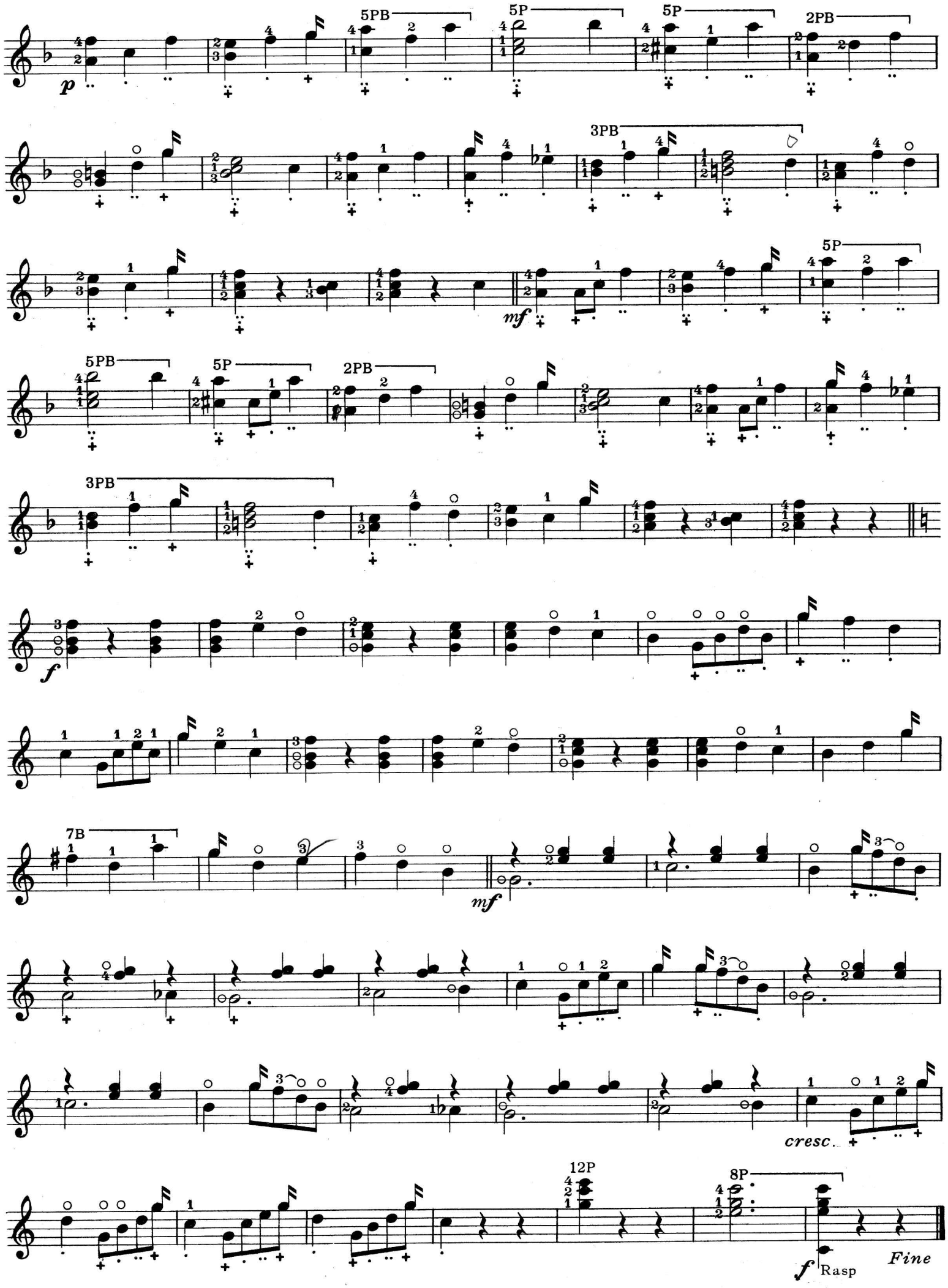
7B 4PB 5PB 4PB


8P
8P
6P
8P
8P
mf

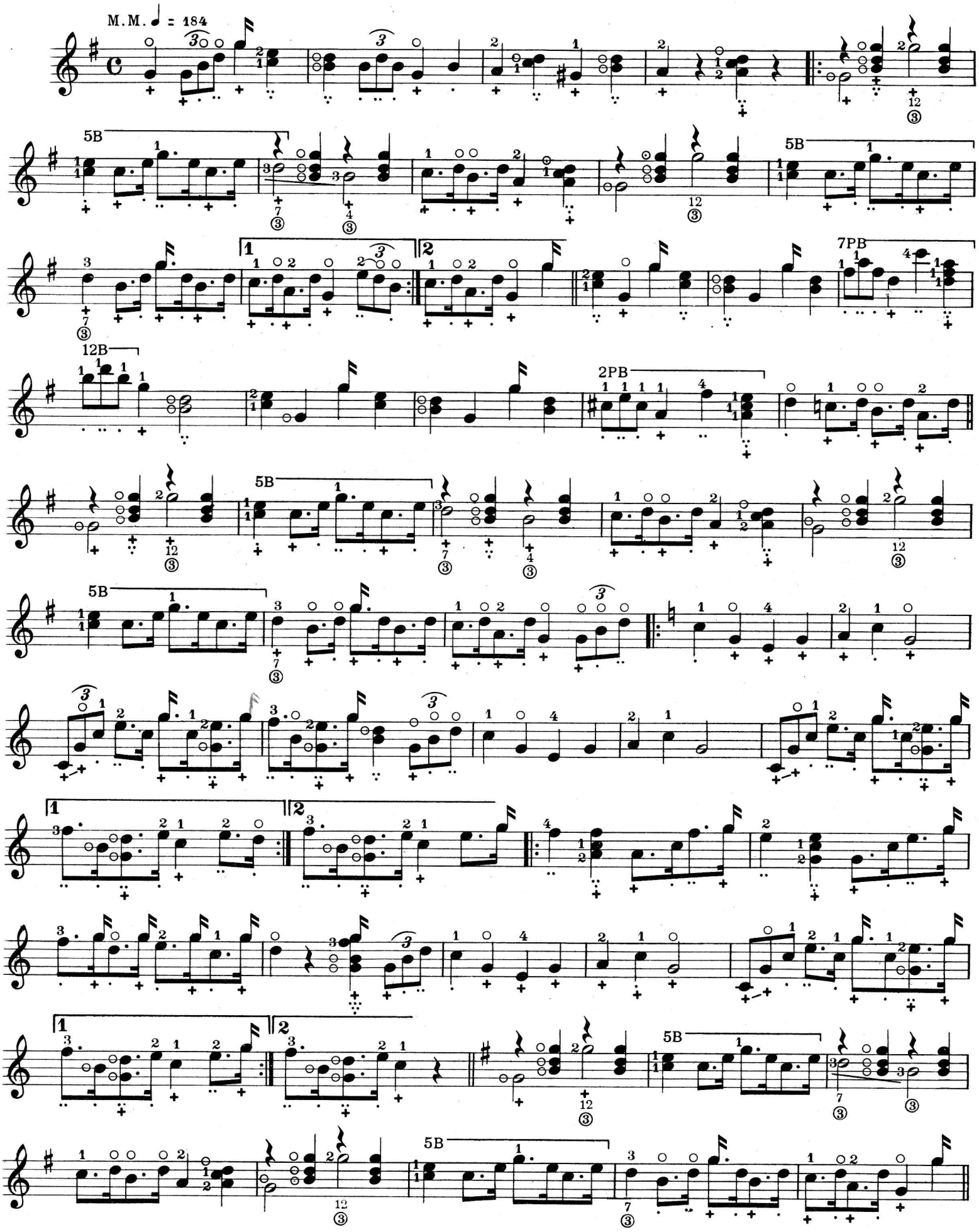

7B
4P
cresc.
5PB
8P
12P
8P
f
Rasp
ff
Fine
Rasp

ALPINE WALTZ




5PB
5P
5P
2PB
3PB
5P
5PB
5P
2PB
3PB
7B
mf
mf
cresc.
12P
8P
f
Rasp
Fine

HOE - DOWN



7PB 12B 2PB 5B Fine Thumb Rasp

MAZURKA

M.M. ♩ = 152 3PB 2PB 17 Har. *p* *rit.*

9P *f a tempo* 1 8P 2 8P Fine 4PB 5PB 2P *p*

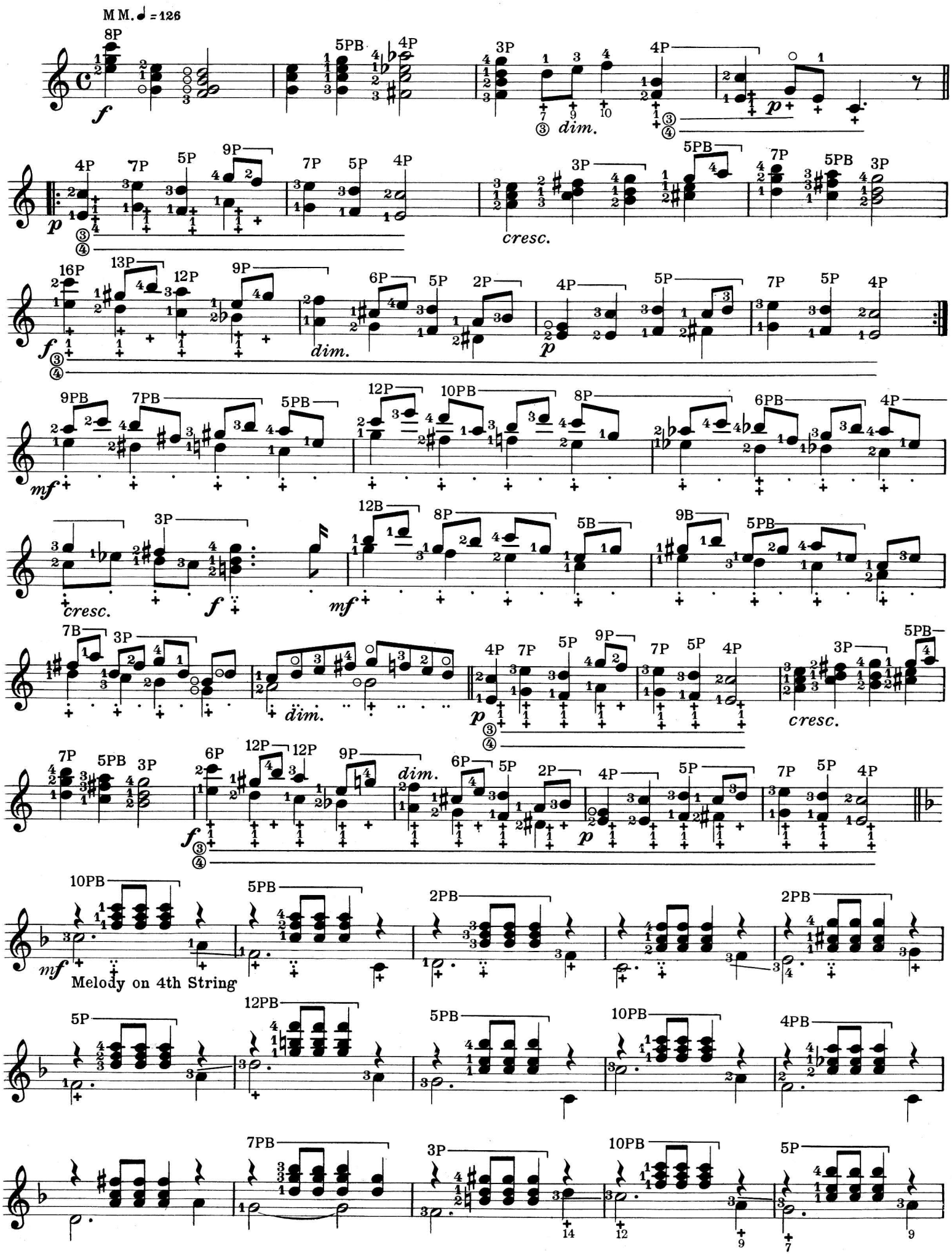
8P 9P 8P *f*

9P 10B 8PB 5P *p*

9P 8P 7PB 9P 10B

8PB 5P 9P 8P 7PB *D.𝄋 al Fine*

BOURÉE



5PB 10PB 5PB 2PB

p *cresc.*

2PB 5P 12PB

5PB 10PB 4PB

cresc.

7PB 3P 10PB 5PB 5PB

mf rall.

4P 7P 5P 9P 7P 5P 4P 3P 5PB 7P 5PB 3P 16P 13P 12P 9P

p *cresc.* *f*

a tempo

dim. 6P 5P 2P 4P 5P 7P 5P 4P 9PB 7PB 5PB

p *mf*

12P 10PB 8P 6PB 4P 3P 12B 8P 5B

p *cresc.* *f* *mf*

9B 5PB 7B 3P 4P 7P 5P 9P

dim. *p*

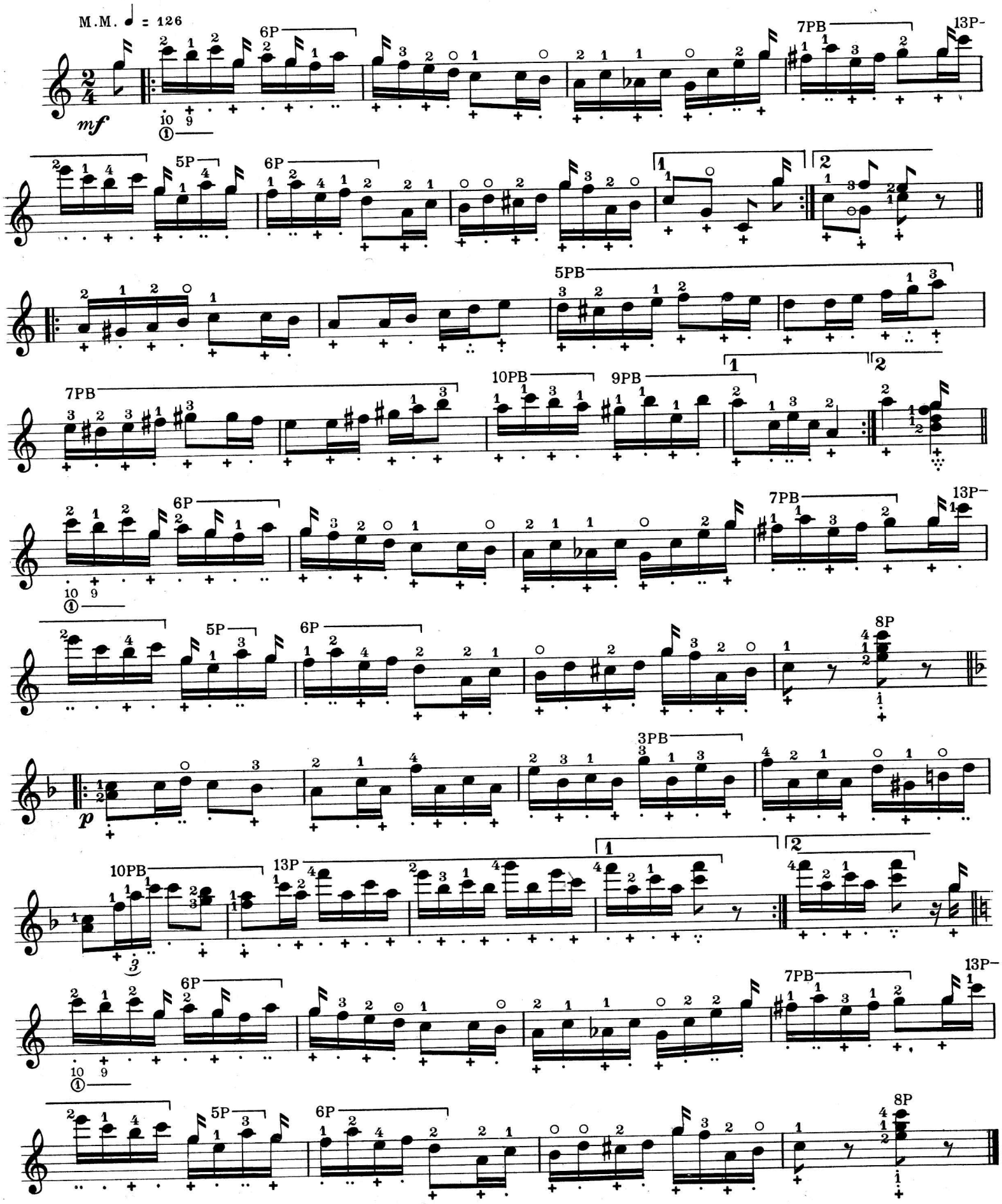
7P 5P 4P 3P 5PB 7P 5PB 3P 16P 13P 12P 9P 6P 5P 2P

cresc. *f* *dim.*

4P 5P 7P 5P 4P 8P 5PB 4P 3P 4P

p *mf* *dim.* *p*

HORNPIPE


M.M. ♩ = 126
mf
6P
7PB
13P-
5P
6P
5PB
7PB
10PB
9PB
1
2
6P
7PB
13P-
5P
6P
8P
p
3PB
10PB
13P
1
2
6P
7PB
13P-
5P
6P
8P

MORCEAU

Andante

p

rall.

pp

mf

a little faster

dim. rall.

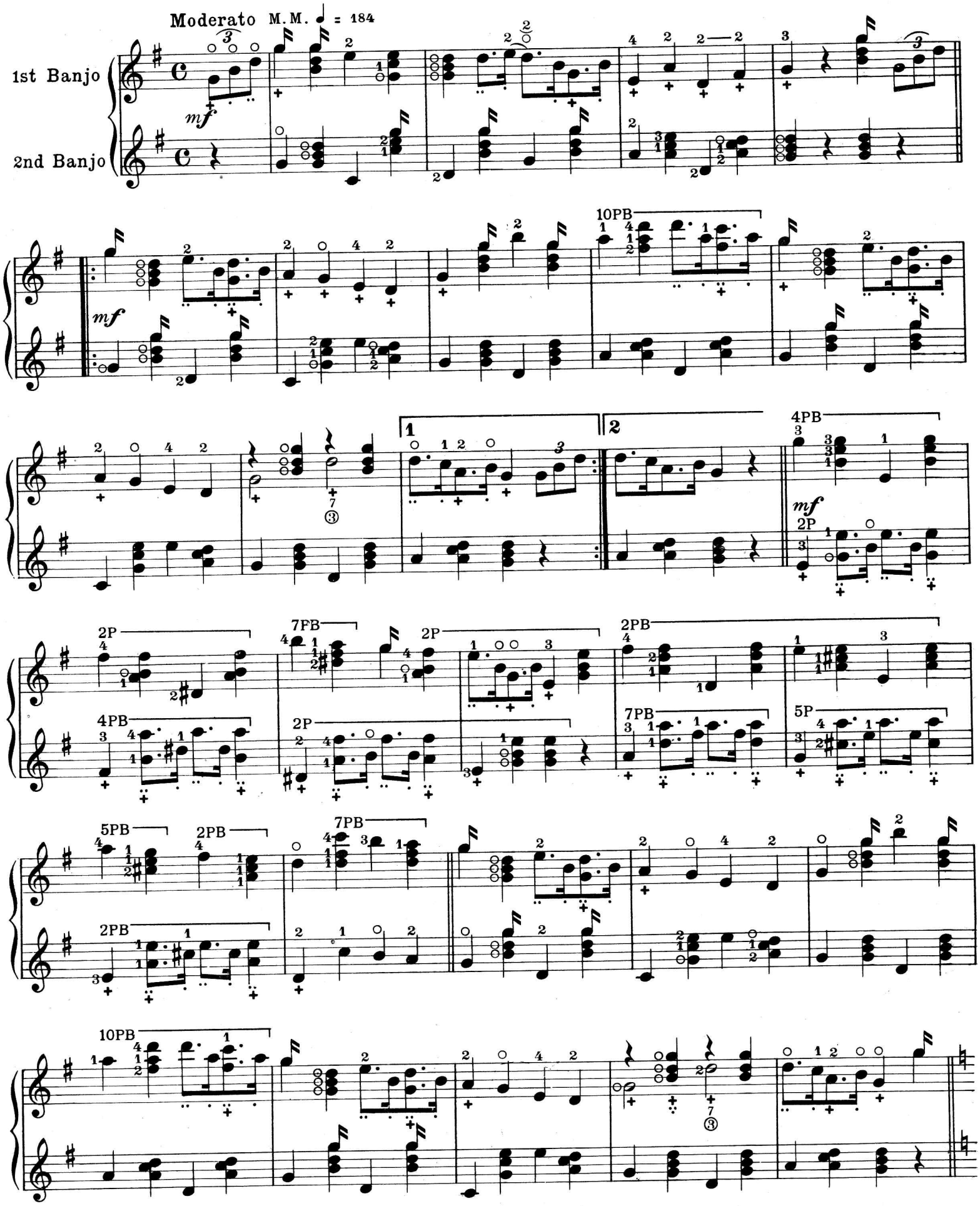
p

p a tempo

dim. rall.

pp

MANDY'S WEDDING



p 5PB 4PB 8P *f*

10PB 5PB 1 2

2PB 3P 6P

5PB 1 2 8P

3P 7PB 7PB 1 2 8P

p 5PB 4PB 8P f 10PB

5PB 10PB

4PB 2P f 2P 4PB

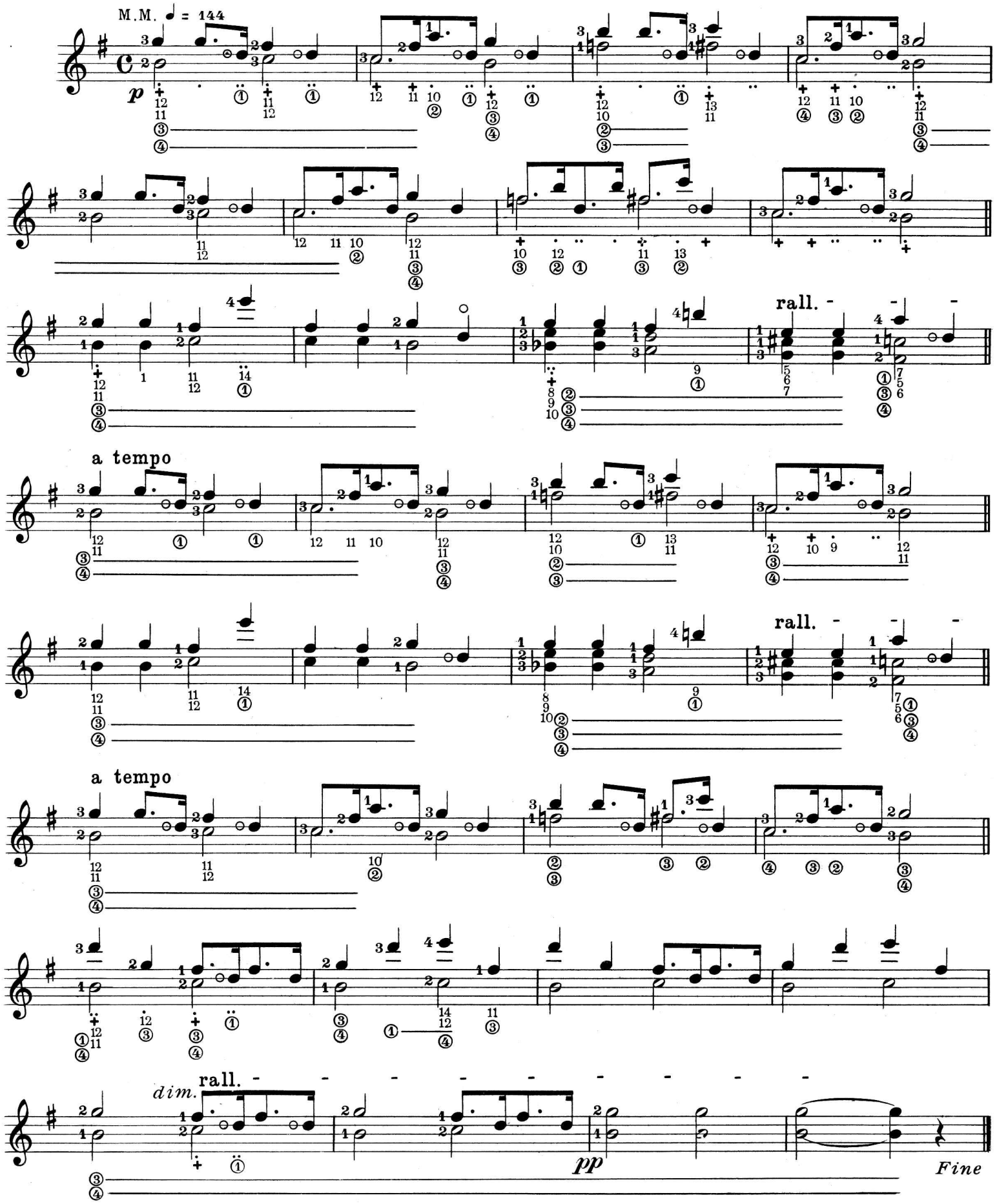
7PB 2P 2P 7PB 5P 5PB 2PB 2PB 7PB

10P

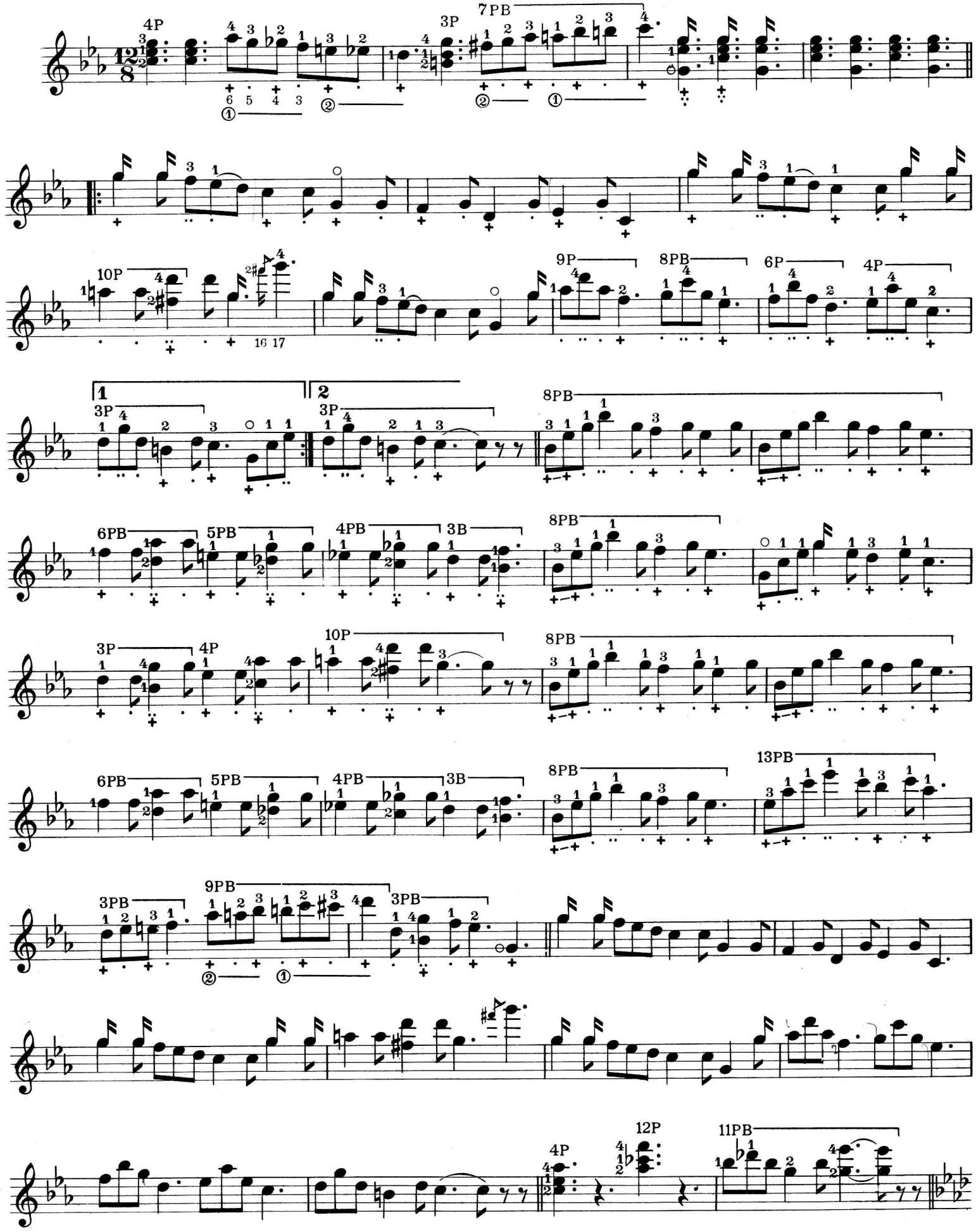
f Thumb Rasp

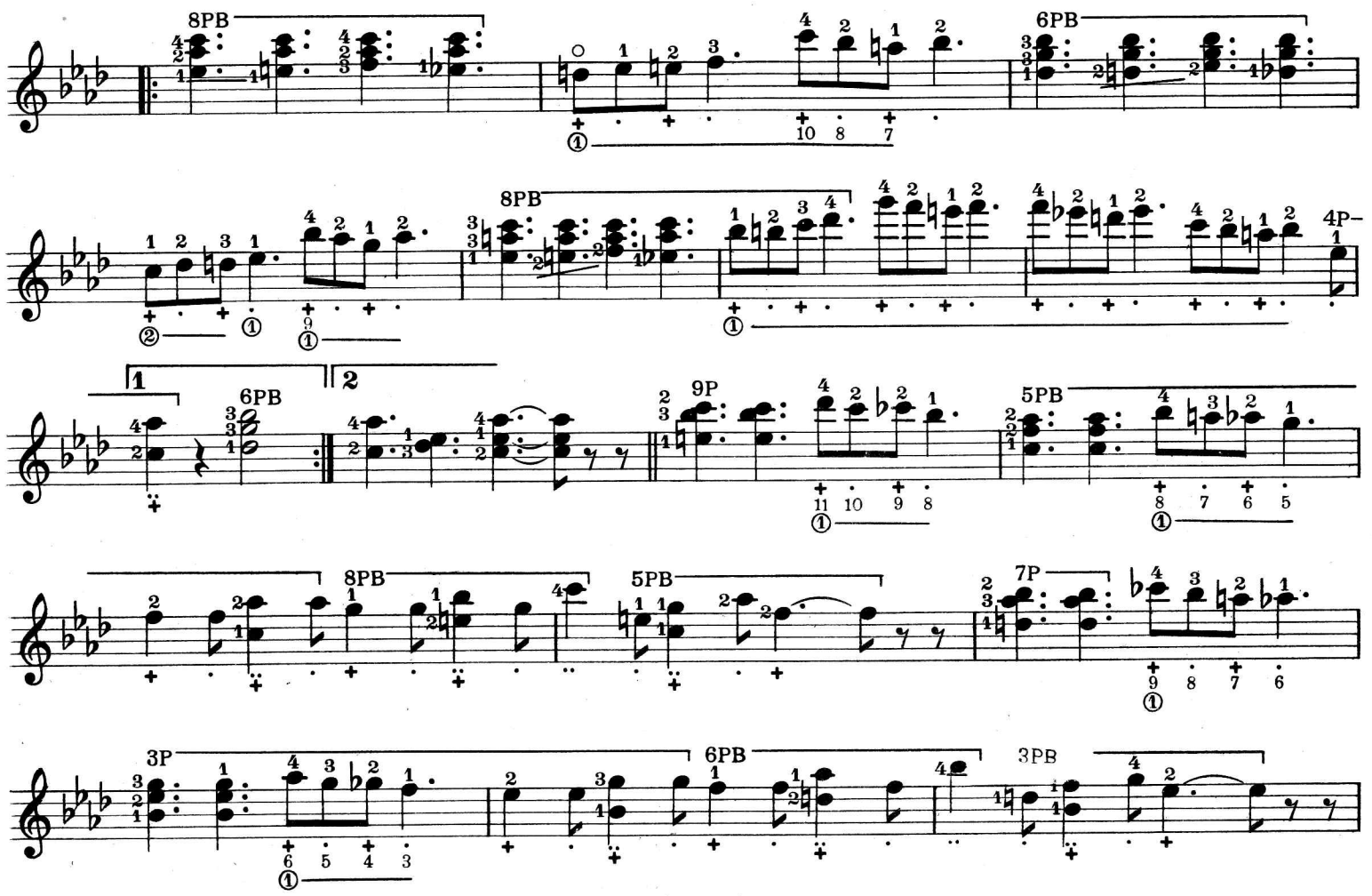
THE DANCING BEAR

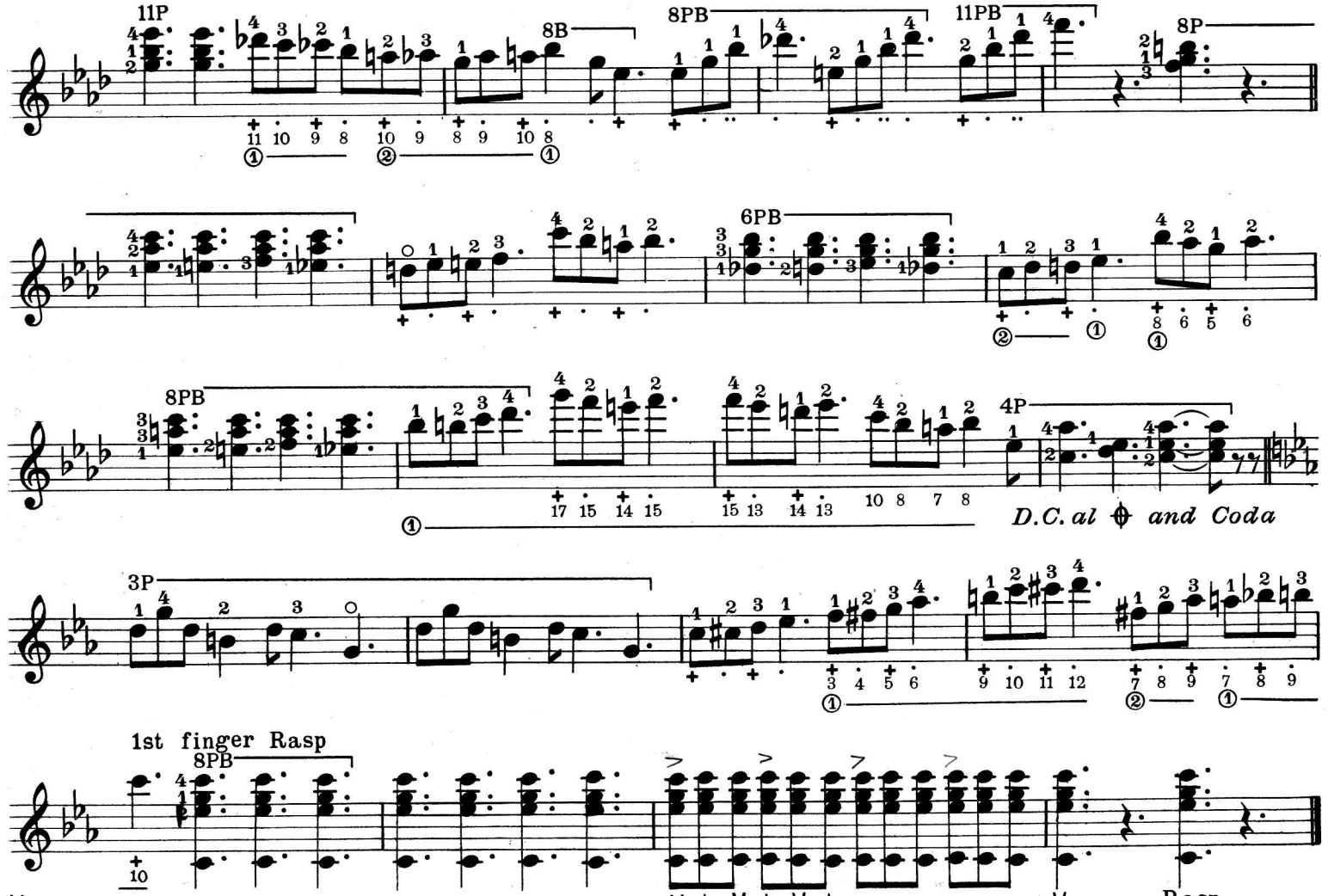
This piece comes to my mind as many years ago I used to see a man with a performing bear in the streets. The man used to play a tune similar to this on a reed instrument and the bear used to dance. The bear would lie down where the *rallentandos* are marked and commence dancing again where *a tempo* is marked and then pretend to die at the end of the piece.



TARANTELLA

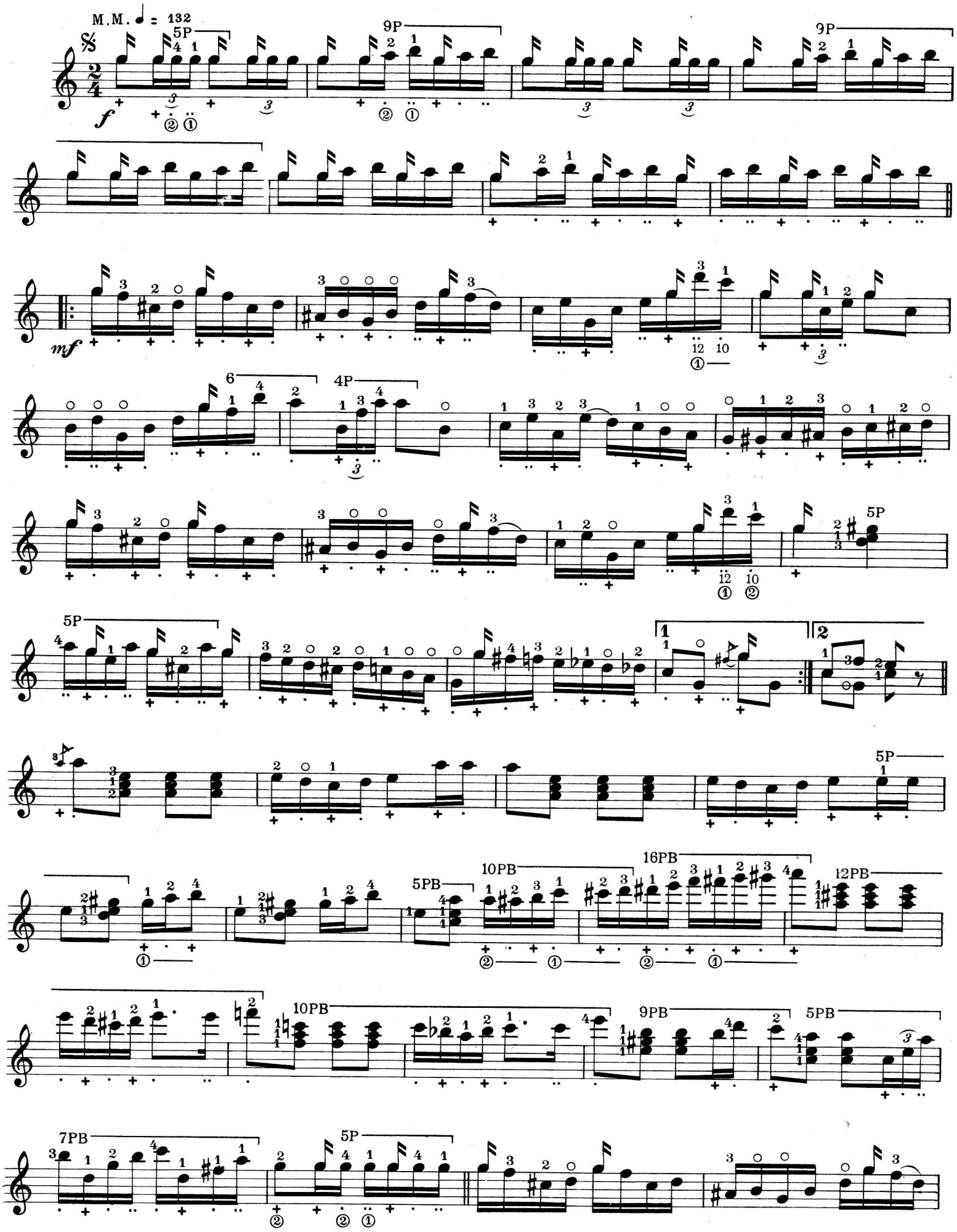

4P
3P
7PB
10P
9P
8PB
6P
4P
1
2
3P
8PB
6PB
5PB
4PB
3B
8PB
3P
4P
10P
8PB
6PB
5PB
4PB
3B
8PB
13PB
3PB
9PB
3PB
4P
12P
11PB

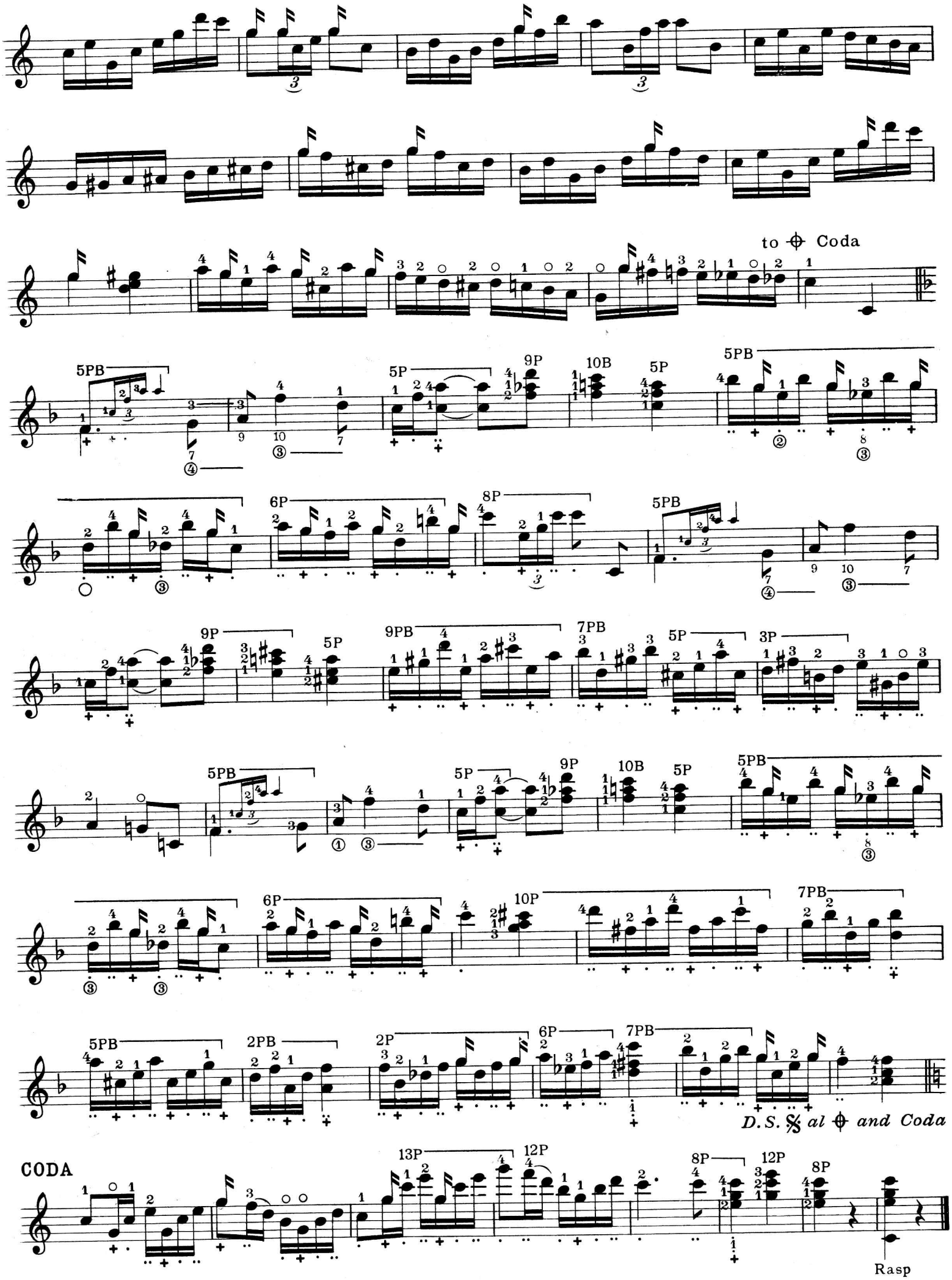




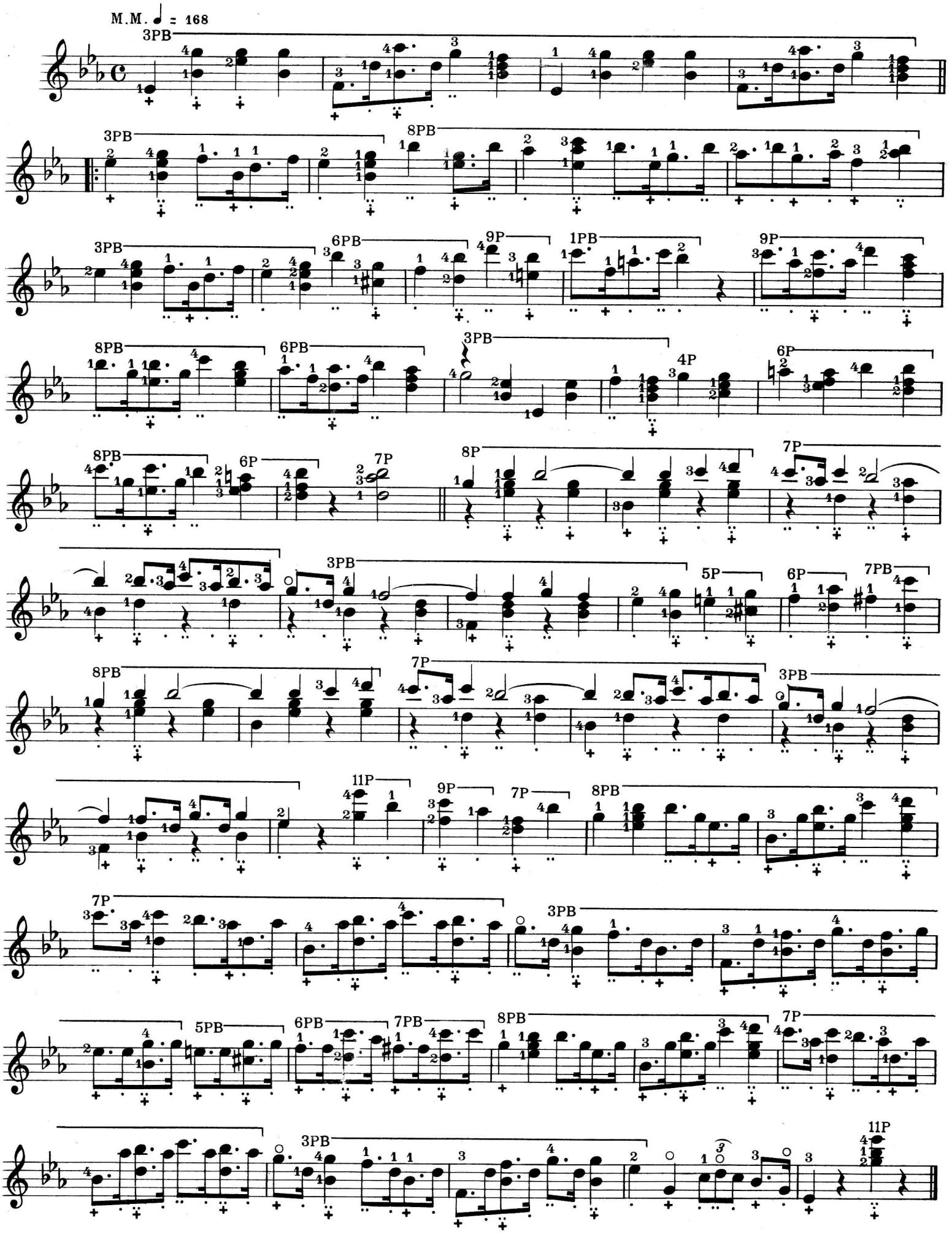
V denotes down stroke with first finger tip of right hand.
Λ denotes up stroke with first finger tip of right hand.

FORTISSIMO




to ⊕ Coda
5PB
5P
9P
10B
5P
5PB
6P
8P
5PB
9P
9PB
7PB
5P
3P
5PB
5P
9P
10B
5P
5PB
6P
10P
7PB
5PB
2PB
2P
6P
7PB
D.S. 𝄋 al ⊕ and Coda
CODA
13P
12P
8P
12P
8P
Rasp

A REFRAIN



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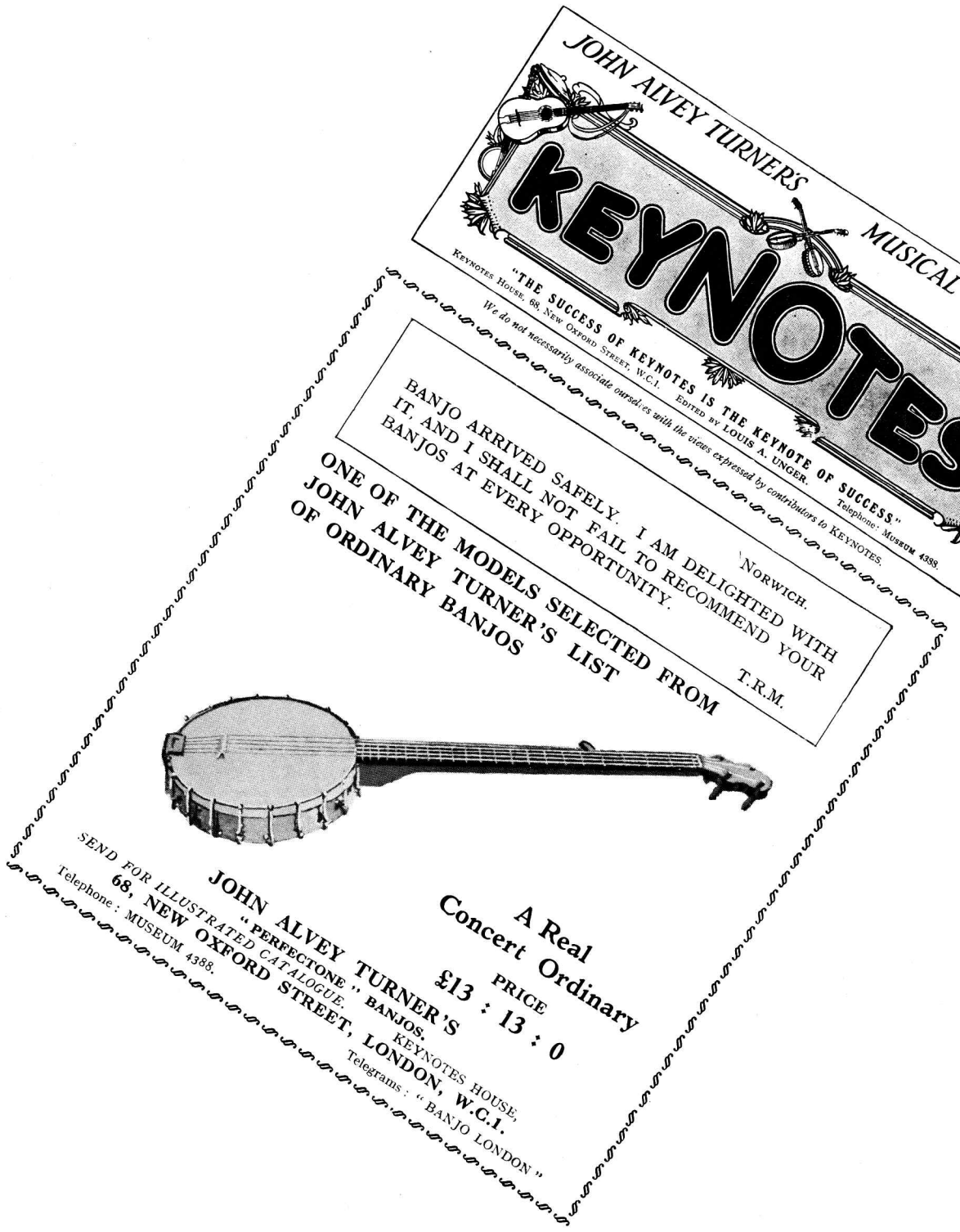
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154 Queen of the Burlesque (*b*), Arthur Tilley [H. Turner

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366 Normandie March (*b*), Thos. J. Armstrong
371 Washington Post March (*b*), J. P. Sousa
372 Qui Vive, Patrol March (*a*), Herbert J. Ellis
377 Plantation Dance (*b*), Arthur Sullivan
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392 Queen of Diamonds Barn Dance (*a*), J. Pidoux
398 Santiago Valse (*b*), arranged by Geo. H. Hucke
408 Joe Morley's Minor Jig (*b*), Joe Morley
416 Belle of Pantomime Schottische (*b*) Joe Morley
422 Dinah's Wedding Dance (*b*), John Pidoux
423 A Musical Ride (*b*), Norton Greenop
430 Butterfly Revels (*b*), Alf R. Watson
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516 Empress March (*a*), R. Heath
517 Gordon March (*a*), H. J. Ellis
531 On the Milldam Polka March (*b*), A. A. Babb

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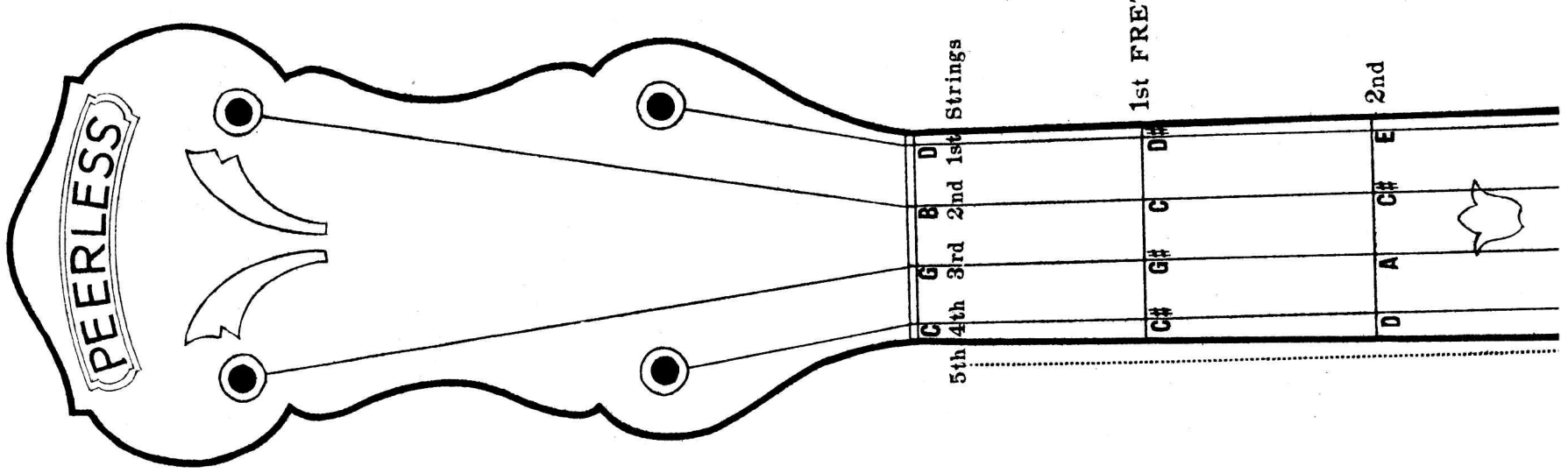
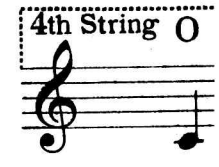
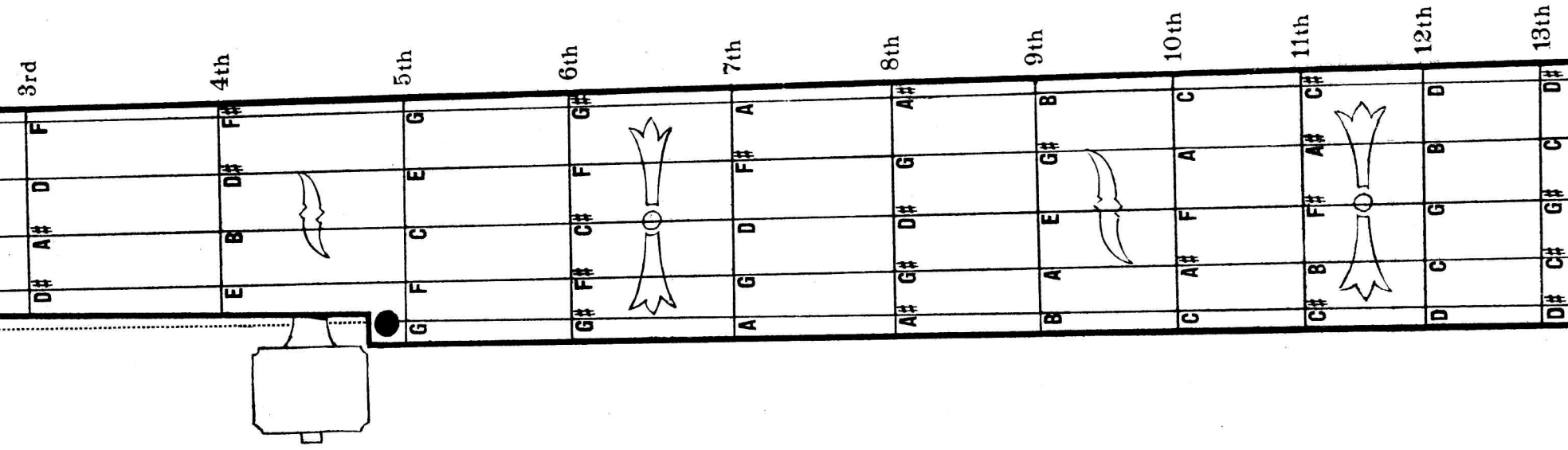

PEERLESS
5th 4th 3rd 2nd 1st Strings
C G B D
C# G# C D#
D A C# E
1st FRET
2nd


4th String O

NOTE: Th

COMPLETE FINGERBOARD FOR THE BANJO



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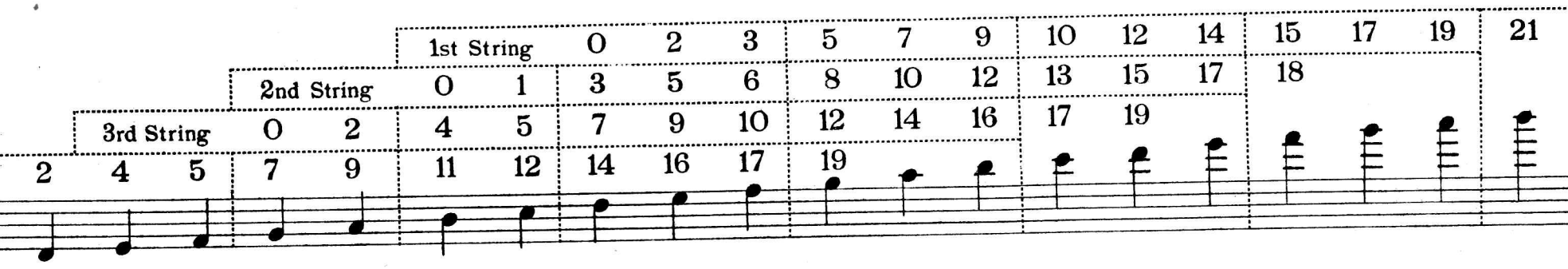
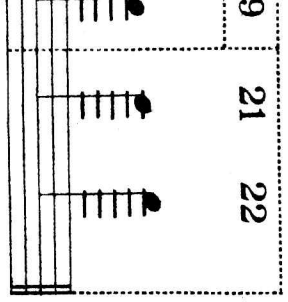
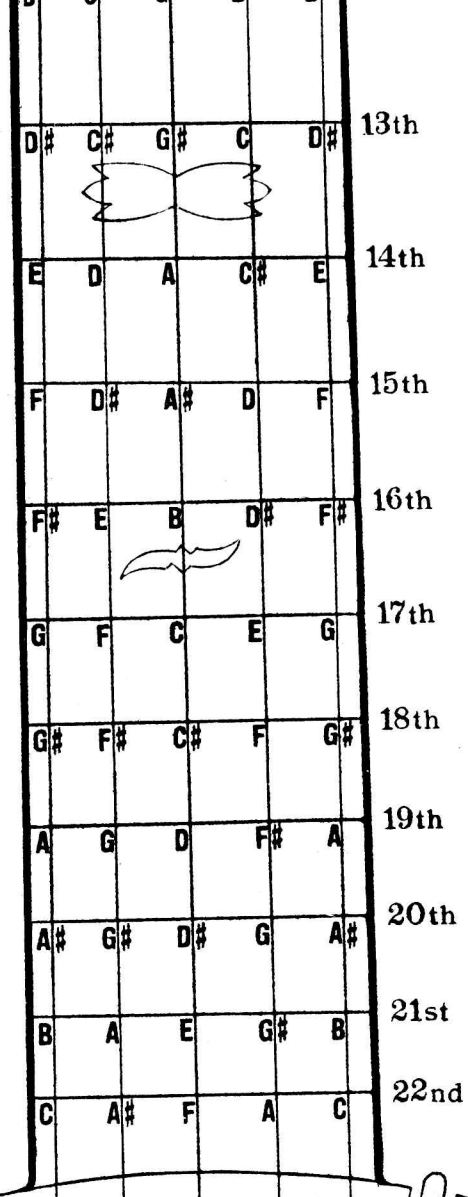
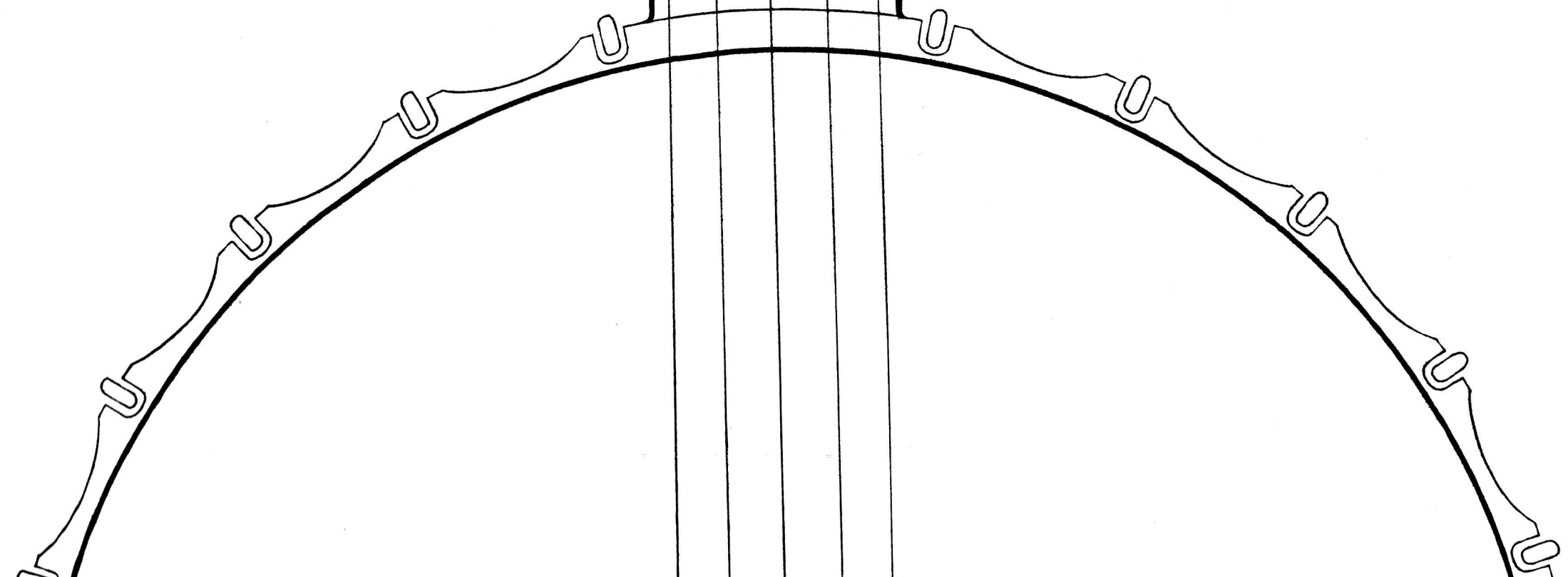
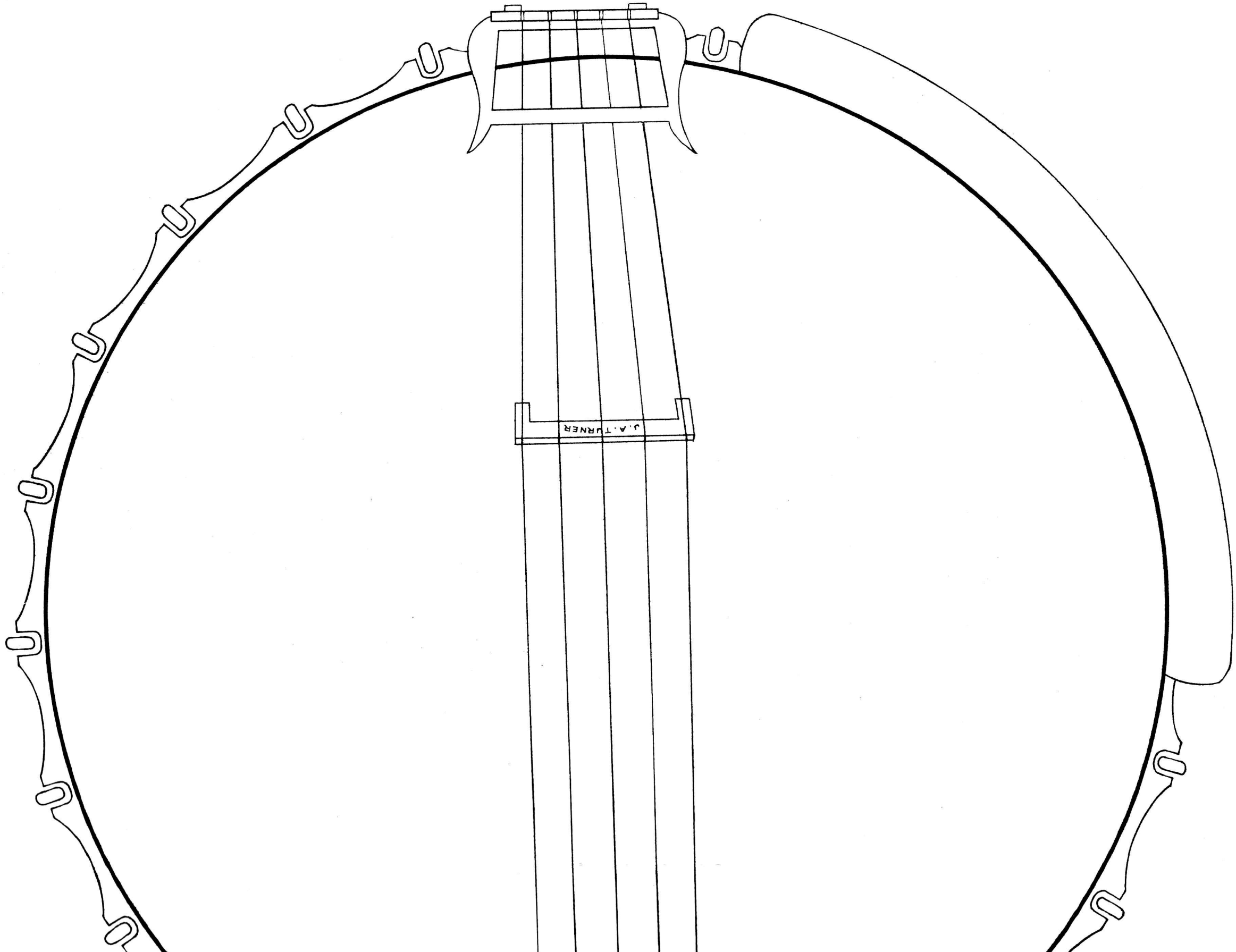


e figures indicate the Frets


19
21
22


D# C# G# C D#
13th
E D A C# E
14th
F D# A# D F
15th
F# E B D# F#
16th
G F C E G
17th
G# F# C# F G#
18th
A G D F# A
19th
A# G# D# G A#
20th
B A E G# B
21st
C A# F A C
22nd

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771 Romping Rossie (*a*), Madeline Rossiter
772 Mississippi Breakdowns (*b*), arranged by Olly Oakley
773 Come Back to Erin (*b*), Claribel, arranged by E. Calcott
774 Grand Avenue March (*a*), Cyril B. Burnand
775 Dashwood Quickstep (*a*), Olly Oakley
777 Light of Foot March (*b*), Latann, arranged by A. D. Cammeyer
778 Light of Foot March (*a*), simplified, arranged by A. Stanley

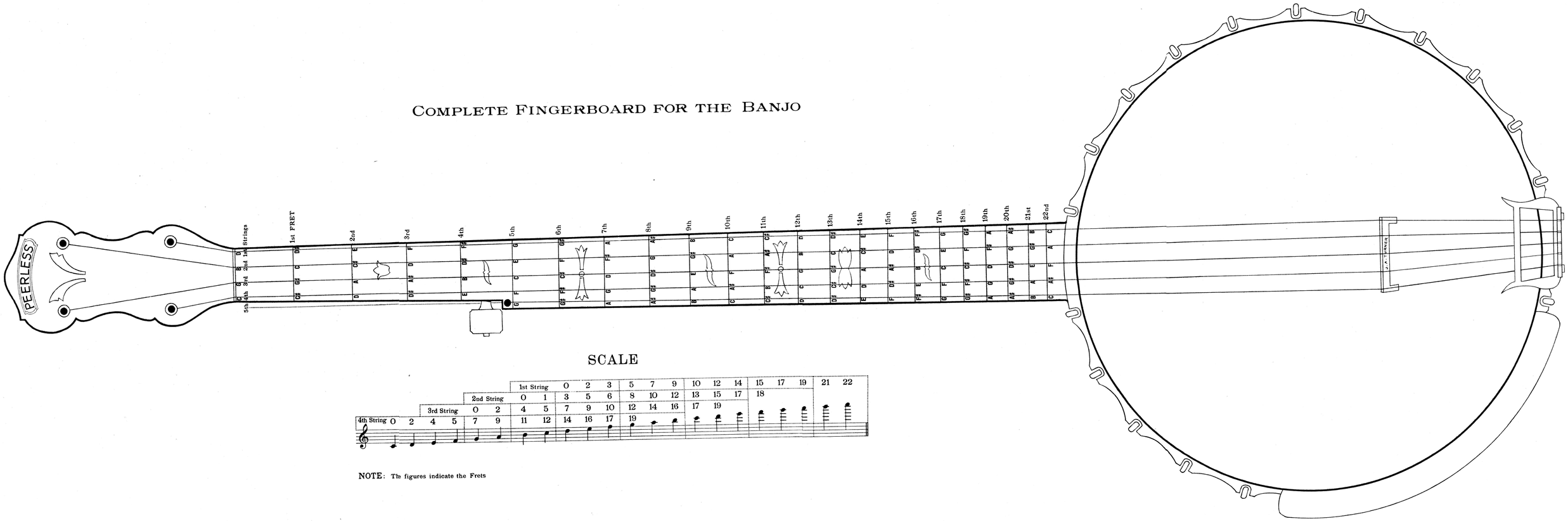
No.

779 Knight's Grand March (*b*), Carl Volti, arr. by W. H. Murphy
787 Coontown Breezes (*b*), Sanders Papworth
789 Return of the Regiment (*a*), Emile Grimshaw
791 Beat o' the Drum (*b*), Emile Grimshaw
792 The Red Cockade (*b*), Gordon Tait
793 A Mexican Ride (*b*), Emile Grimshaw
795 Uncle Johnson (*a*), Sanders Papworth
796 Dusky Belle (*a*), Emile Grimshaw
798 Polka de Concert (*c*), Joe Morley
801 Danse Arlequin (*a*), Joe Morley
802 Mountaineer's March (*b*), Joe Morley
803 A Darkey Chuckle (*a*), Joe Morley
804 Water Nymphs (*b*) ,Joe Morley
805 Patrol Eccentrique (*a*), Joe Morley
806 Piéce Caractérisque (*b*), Joe Morley
807 Corn Cob Parade (*a*), Joe Morley
808 Clematis Waltz (*a*), Joe Morley
809 Peach Blossom (*b*), Joe Morley
810* Vaudeville (*b*), Joe Morley
811 Baridore March (*b*), Joe Morley
812 Bright Eyes (*a*), Joe Morley
813 Marche de Concert (*b*), Olly Oakley
814 The Spirit of the Glen. Graceful Dance (*b*), Hirst-Oakley
816 Il Bacio. Valse Brillante (*b*), L. Arditi, arranged by Joe Morley
817 The Drum Major March (*a*), Joe Morley
818 Merry and Bright (*a*), Joe Morley
819 El Contrabandista Bolero (*c*), Joe Morley
821 Dresden China (*b*), Joe Morley
825 Egyptian Princess. Escort March (*b*), Joe Morley
826 Black Pearl (*b*), Joe Morley
828 Camptown Carnival (*b*), Joe Morley
829 Sweet Memories Waltz (*a*), Sam Payne
831 Fernbank Quickstep (*a*), Olly Oakley
832 Hercules Polka (*a*), Sam Payne
833 Oddity (*a*), Joe Morley
834 Revellers (*b*), Olly Oakley
836 Chrysanthemum (*b*), Joe Morley
837 Palladium March (*b*), Joe Morley
839 Bagpipe Patrol (*b*), Joe Morley
842 Darkies' Delight (*b*), John Pidoux
843 Banjo Capers (*b*), Joe Morley
847 Jovial Huntsman (*a*), Joe Morley
848 En Passant (*b*), H. M. Terrant-Oakley
849 R. A. F. 's Parade (*b*), Joe Morley
851 Banjoland (*b*) Joe Morley
852 Canadians' Parade (*b*), Joe Morley
853 Niggertown (*b*), Joe Morley
854 Kaffir Walk Round (*b*), Joe Morley
855 Oxford One-Step (*a*), F. Cecil Folkestone
856 Gunners' March (*b*), Joe Morley
857 Home Dreams Waltz (*b*), F. Cecil Folkestone
858 La Marguerite Waltz (*a*), Albert P. Monk
859 Reverie in F (*a*) Hind
860 Two Cameos (*b*), Olly Oakley
861 1st Selection of " Old Plantation Melodies " (*a*), arranged by Joe Morley. (Finger or Plectrum)
862 2nd Selection of " Old Plantation Melodies " (*a*), arranged by Joe Morley. (Finger or Plectrum)
863 Gavotte de Concert (*b*), Joe Morley
864 A Georgia Walk-Round (*a*), Joe Morley
865 " Jollity " Fox Trot (*b*), Joe Morley
866 Minuet (*b*), Joe Morley
868 Zarana Oriental Quickstep (*c*), Joe Morley
869 Ride-a-Cock-Horse (*a*), Norton Greenop
870 Japanese Patrol, (*b*), Joe Morley
871 Nadasia Gavotte, (*b*), arranged by Joe Morley
872 Mauna Loa (*b*), Joe Morley
873 Joy Ride (*b*), Joe Morley
874 Devil-May-Care (*a*), Olly Oakley
875 Banjo Diversion (*b*), Joe Morley
876 Sea Breeze (*b*), Joe Morley
877 Keynotes Rag, (*b*), Joe Morley
878 Cupid's Serenade (Mystery Solo), Joe Morley
879 Boston Walk Round, (*b*), Joe Morley
880 Gypsy Revels, (*a*), Jan C. Wien
881 Mexican Ride (*b*), (Plectrum and Tenor Banjo), Emile Grimshaw
882 Café au Lait, (*b*), Joe Morley
883 King of Clubs, (*a*), F. Musselbrook
884 Clubmates, (*a*), P. Troise
885 Sugar and Spice (*b*), (Plectrum and Tenor Banjo), E. T Taylor
886 Banjo Frolic, (*b*), Joe Morley
887 Dimples, (*b*), Joe Morley
888 Ad Astra, (*b*), Joe Morley
889 Regimental Quickstep, (*b*), Bernard Sheaff

The small italic letter after each title is intended for convenience in selecting (A) easy, (B) moderate, (C) difficult.

All solos marked with a star are likely at any moment to be reprinting. When you order any of these numbers please send an alternative to save time.

COMPLETE FINGERBOARD FOR THE BANJO



SCALE

NOTE: The figures indicate the Frets